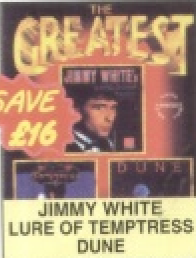
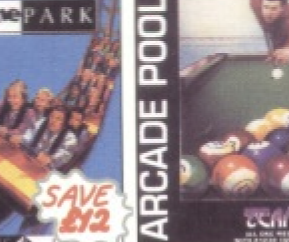


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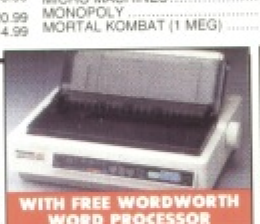
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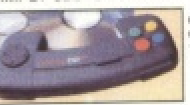
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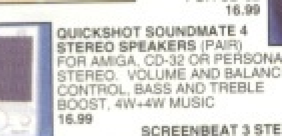
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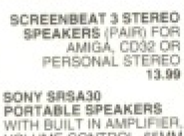


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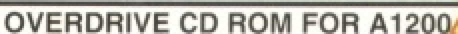
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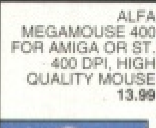
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DOME — THE ONE



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conte



Hello. I know what you're thinking: "Judging by the way Simon 'edits' that so-called magazine, he's got to be a bit of a know-nothing. And he's bald. And thick, of course." Well, up until a few days ago, I would have agreed with you all, but thanks to a revolutionary new exam I've been confirmed as the country's joint seventh best programmer — beating Jools, the coder of Cannon Fodder, hands-down. You can read more about me being great in our fascinating 'Who's the Brainiest Programmer?' feature which kicks off on page 21.

Actually, I'll be interested to find out what the rest of the magazine turns out like because I'm off on holiday (at last!). I've cleverly timed it so that I'm absent for the most hectic part of the schedule — so Andy has to do all the work. Not only does this mean that things are easier for me, but any cock-ups can be blamed on him.

So I'll apologise now for any mistakes. They had nuffing to do with me. Honest.

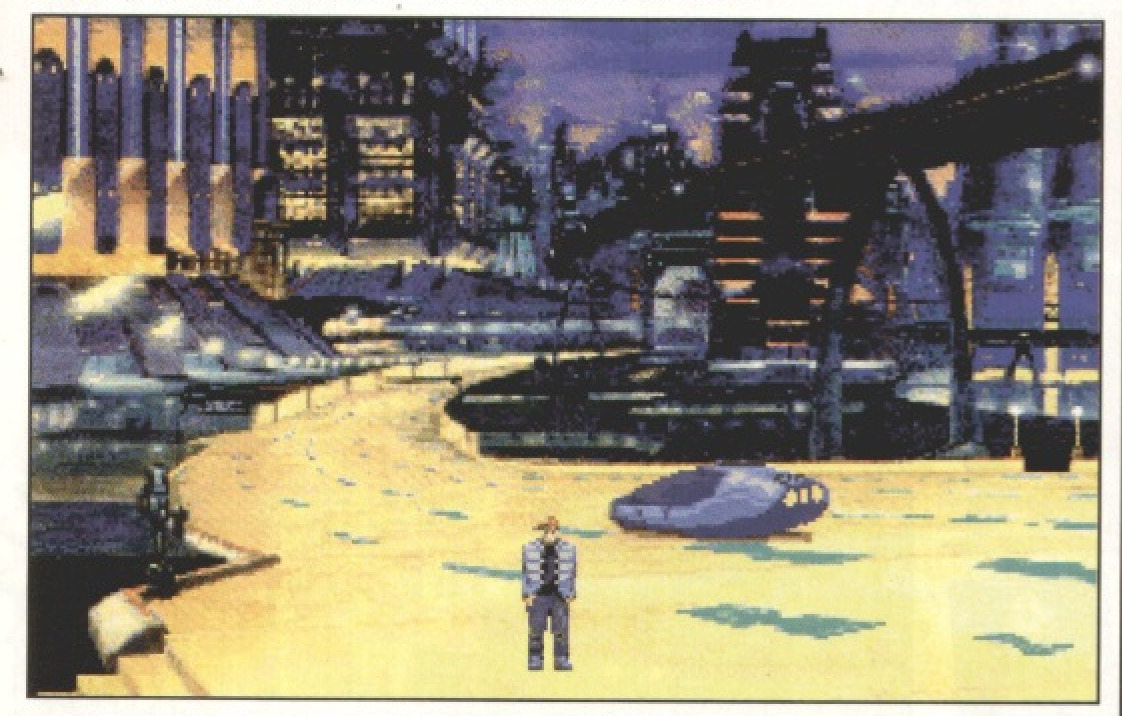
Simon Byron, Editor.





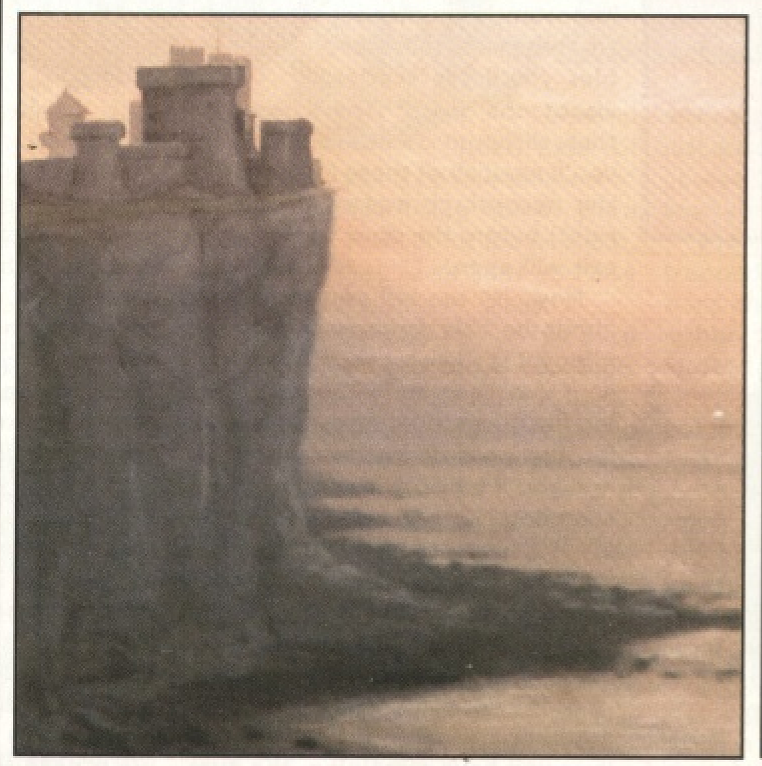
UNIVERSE........46

If this issue contained articles on 'Life' and 'Everything' then we'd be able to make a corking Douglas Adams gag. Except, of course, we wouldn't. Anyway, read this review of Core's latest adventure.



GAMES FEATURED IN THIS ISSUE

ON THE COVERDISKS....................



COMPLETE GAMES

reviewed in this magazine...

AMIGA — A — RUFF 'N' TUMBLE — WIN 10 HOURS OF QUASAR! — PUTTY SQUAD

AMIGA — B — Bloody Hell! Hours of fun with Core's brilliant hack 'n slash extravaganza! — DRAGONSTONE

BOOT SECTOR

SEE PAGE 70 FOR OUR AMAZING RUFF 'N' TUMBLE COMPO!

RUFF 'N' TUMBLE

Renegade

R*uff 'n' Tumble* — a smart name for a smart game (dodgy intro #207). No seriously, this is a corking platformer (see Simon's 91 percent review last month if you don't believe me) and blow me down if we don't have a super 'n' special one level demo just for you. Aren't we the best ever?

I 'spose you want to know how to play this revealing little number (that's if you haven't gone and played the demo already) so what's to tell? Well, basically the controls are the same as any other platformular romp, with you running around and shooting the hell out of any robots you happen to see. You've got a jolly nice big gun, and if you manage to collect the little icon thingies dotted around the level, you can also get yourself a laser and some huge big explosion-type rocket jobs. Collecting the 'P' bonuses gives your weapon more power, but most importantly you need to collect all the marbles you'll see scattered about the place. There are three different colours to collect and you'll need all of these (indicated by the percentage meters in the top right) before the door to the level's exit will open.

Now, let me tell you something about the little darling you have dangling all sex-like by your side (that's your gun, I assume? — Simon). Pressing fire obviously shoots a single bullet, but hold down the fire button and you'll let rip with oodles of hot steaming lead. And if you move the joystick to any of the eight directions while holding fire, you can shoot any of the nasty baddies which come at you diagonally, as well as those above and below you.

At the top of the screen, the information panel shows the number of lives you have remaining, the number of coins collected, and the current weapon with its power meter. Your energy, displayed as hearts, is shown next (these start at three with a maximum of five to be collected). The last thing shown is the 'marble meter' which we have already dealt with.

What with this being such a skill game an' all, you'll need every chunk of energy and, er... lump of life going — so you'll no doubt want to know how to gain some extras. Well, there are a couple of bonus lives dotted around the level, shown as Ruff heads, while collecting 100 coins will also give you another. It's worth noting that the more dab-handed among you, ie those who can shoot tons of tin-heads in a short amount of time, the coins will actually become pick-up icons. Trés handy, I trust you'll agree.

It's worth mentioning that if you jump onto the sort of stripy pillar things (do you always have to be so technical? — Simon) your position will be saved, allowing you to restart from, er... thence, should you suffer one of the tragic accidents that are bound to occur.

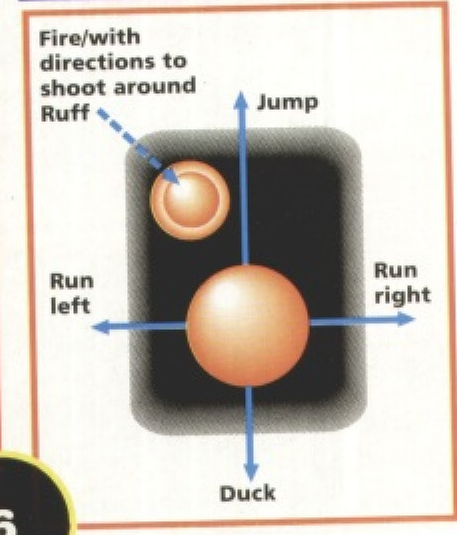
You'll also find keys scattered around the place. If you collect these little beauties and run past a lock, they will either make a large force-field disappear, thus enlarging the area of play by revealing new rooms/platforms/places, or create a sort of force-field-in-the-form-of-a-platform which will allow you to reach those hard-to-access places. Useful, eh?

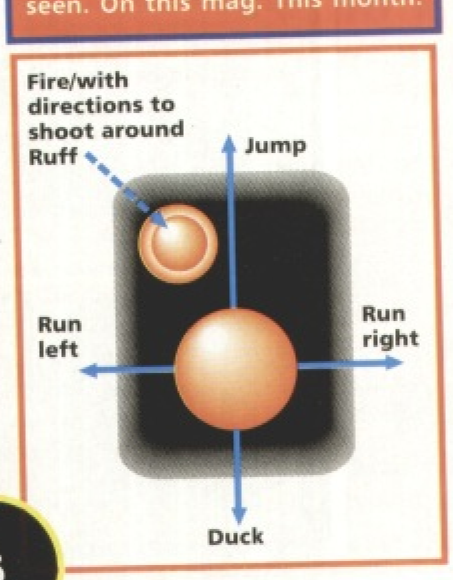
Oh yes, and I nearly forgot: do-it-yourself ladders. You'll probably encounter a dead-end with a little blue thing on the floor that's all pointy and has another thing next to it. (That's quite enough techno-speak, thankyou — Simon). Jumping on the aforementioned equipment will make a ladder grow, as if by magic, enabling you to reach new heights of pleasure.

He's Ruff, he tumbles, he tumbles while still remaining Ruff. As far as ruff tumbling goes — he is, er... it.

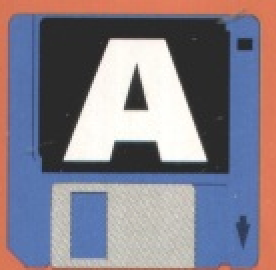
LOADING YOUR DISKS

1. Take me, take me, baby baby bake me. Oh yes, and the disk.
2. In a ragamuffin styley, insert the disk into your disk drive.
3. Shaking your funky stuff, carefully select the demo of your choice, using either the function keys or the mouse.
4. Oh la la, if it isn't just about the best blummin' demo you've ever seen. On this mag. This month.





There's a starman waiting in the sky, he'd like to come and meet us, but he thinks he'd blow our minds. There are also a large number of stunning demos waiting on the cover, and though Matt Broughton won't blow your mind, he's jolly good with his hands. Allegedly.



RUFF 'N' TUMBLE
Renegade

PUTTY SQUAD
System 3



DRAGONSTONE
Core Design

LOADING PUTTY SQUAD

You will actually need both disk A and B to play all the levels in *Putty Squad*, so when it asks for the second disk, just chuck in your other disk! Crazy huh?

HELP!

As you may have gathered, there's a ton of stuff in *Putty Squad*, so just to give you a head start here's a list of some of the things you'll come across and what they do.

'P' icon
Summons your space pod down. This can be used for as long as you have energy. To leave the pod hold down fire. If you have Nitro, you can drop bombs while flying by tapping fire.

Cheese
This teleports you to other areas on the level.

Nitro
Collect this blue jar to give you bombs galore.

Glasses
These X-Ray specs allow you to see where hidden bonus rooms are. Just enter these rooms by pressing up and fire, then absorb the defecting GI Pups for extra stars.

Shield
As the name would suggest, this shields you for a limited amount of time.

Catfood
Dropping this will call your mate Dweezil, who can be hit and bounced on for extra height, or allowed to kick you thus leaving a big bomb (God, this is a weird game — Harry).

Spring
Er... a spring.

Music Note
This calls in Uncle Ted and his amazing turn tables. Needless to say, everybody gets down when Uncle Ted's around!

PUTTY SQUAD

System 3

A1200 ONLY

Well, what can I say about *Putty Squad*? I reviewed it last month and loved it to bits — and now you can have a bash too. The idea in our enormous eight level demo is the same as in the full game. There are a number of MIAs (Missing In Action — acronym fans) to be found and absorbed by pulling yourself down into a 'puddle', and letting the aforementioned red MIA Putties melt into you (which is also how you collect items).

As well as being able to jump, stretch and bounce around the place, you can select items that have been absorbed, and use them to set bombs, wear disguises, teleport and, oh, well... tons of things really. (Just read last month's enormous box out for more!)

As you gloop through the levels, you'll come across large green crates which, when punched, release a whole host of gorgeous goodies. You'll generally get some hit-point restoring food to absorb, and probably a toy or two as well. Make the most out of these. You also need to spend some time collecting stars, because more stars equals bigger and better powers.

In the top right you can see your energy level, shown by a number of coloured dots. Each of these can take a certain amount of damage before losing colour. Once blank, you move on to the next dot, and when they're all gone you lose a life — pretty simple, really.

Most of the pick-ups can be used without limit, but some — such as the space pod — are actually powered by your energy, so don't go too mad or you'll lose a life for your sins (the same applies to Putty's 'inflate' power too).

There's a hell of a lot to do in our enormous eight level demo (did I tell you that there were eight levels?) and you'll need to avoid as many of the strange and interesting baddies as possible — although some will actually help you. If you come across the little Firework Sprites (red chaps with big rockets) for example, you can absorb them and then re-mould yourself into their shape, awarding you with a rocket just as big!

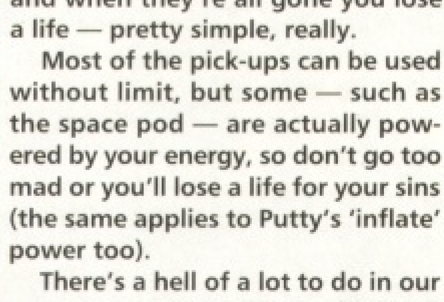
Some of the MIAs are actually trapped in sandbag/wire fortifications and need to be released using either the Nitro or the Firework Sprite (all this will be a lot clearer when you come to play, believe me!) but most of them are just hidden away on the level.

Once you've collected all of the MIAs, a door will appear to take you off the level, along with two huge hands showing you the way to the exit (which can be entered by pressing up and fire). Oh God, there really is just too much to explain, so please go and have a go — you'll have a stunning time! And that's no word of a lie!



What's blue, slimy and lives in the sea?

Putty Squid...



BOOT SECTOR

WHOOPS!!

Due to the large number of duplicate disks made, the occasional one sods up like a git. If you're unlucky enough to get one of these, please except our humble apologies, but PLEASE DON'T SEND THEM TO US! Instead, send then to this address with a SAE for 28p:

The One Coverdisk Returns,
Diskxpress, Unit 7, Willow Court, Bourton Industrial Park,
Bourton-On-The-Water, Gloucestershire GL54 2HQ

Once you've done this, count to a very big number and wait until your replacement disk arrives. If you think that your problems can be solved down the phone, call the Diskxpress helpline on (0451) 810788 between 10am and 5pm on weekdays. Roxanne, you don't have to put on the red light. Roxanne, you don't have to put on the red light.

DRAGONSTONE

Core Design

B

Yes, from the people that brought you *Heimdall 1*, *Heimdall 2*, *Darkmere*, *Banshee* and, er... tons of other brill things, comes this rather chunky little plate of devilled kidneys by the name of *Dragonstone*. As you may have gathered from the game's title, it's a bit of an heroic saga, complete with muscle-bound men, nasty creatures from hell, and bloody great big swords all round.

This may only be a taster, but what a taster! I've been playing it all morning and I can guarantee that it'll keep you going for a fair old while (and, I might venture, no mis-takin'). The demo has everything really; a fair selection of monsters to get your sword into, a few old people to patronise in a slow and extremely LOUD voice, not to mention a damn fine selection of quests and puzzles to scramble your cerebral eggs. On toast.

For most of the time you just need to worry about wandering around slashing things with your sword (or shooting bolts by holding down fire until powered-up). But, should you come across some interesting area on the landscape, or perhaps some old person to knock out of your way, just tappity-tap your space bar and enter the menú screen. From here you can examine either items held (by highlighting the bottom windows) or the outside world (by highlighting the top picture). You can also use items and initiate conversations from here. Just select exit to jump back to the action.

As well as the wandering monsters, you need to watch out for those spitting gits and the aggressive plants that open up and shoot pips at you. These plants can be killed with a few hefty blows, and in fact at one point in the quest you will actually NEED to kill one (just a slight hint there, really).

It's worth giving you a few pointers, because this isn't exactly the simplest of quests:

1. Like Stonehenge, rings of stone carry magical energy, and are always worth a quick look (hmmm).

2. Look for changes in the level of tree tops, as this often shows a hidden passageway (double hmmm).

Anyway, that's enough spoiling your fun — grab your party pants and let's get it on!

A - Lives counter
B - PSI charge level
C - Big enemy energy (eg Spider Boss)
D - Your energy level

Got any spare change guvnor?

Lost! Amusing caption for RPG game. Answers to the name of 'Mr Frisky'. Substantial Reward.

DIGGER

Damn. It seems that a few gremlins got into last month's coverdisks and erased the *Digger* 'Read Me' files. *Digger* is Shareware, and if you would like a supercharged version of the game, you can register by sending £5 (UK) to: Justin Leck, 26 Fountains Close Whitby, North Yorkshire Y21 1JS. Sorry about that.



Cauldron, cloak, broadsword, primitive hearth, goblets, pewter, and... er, a nice 18 century grandfather clock? Hang on...

FIRE Tap to use sword/Hold down to power up shots/Select while in menu.
UP Walk up/Menu up
RIGHT Walk right/Menu right
LEFT Walk left/Menu left
DOWN Walk down/Menu down
OTHER CONTROLS Space Bar to enter the menu system

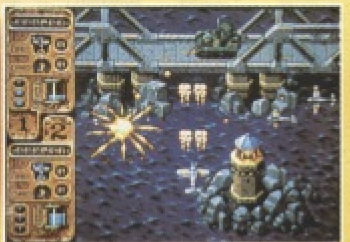


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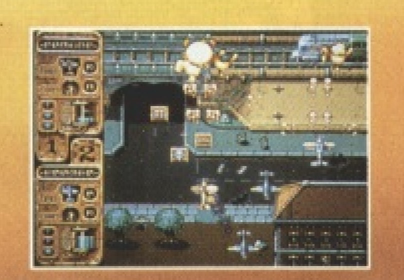
ALIENS HAVE INVADED YOUR WORLD...GO MAKE 'EM REGRET IT!

BANSHEE





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NEWS

MAIDENHEAD

MAIDENHEAD CENTRE OF THE UNIVERSE?

Get ready for Commodore UK to rule the world! Of Amiga that is. The latest rumour coming from those close to the company's Maidenhead HQ is that Commodore could be saved by its own UK management.

Joint MDs David Pleasance and Colin Proudfoot have confirmed that there are moves afoot for a 'management buyout' (MBO). This is the term used when a company's top brass find big money from the City to finance a takeover of their own organisation.

The source of the cash is unclear at present, but Commodore UK is believed to have been partnered in its bid by Commodore Canada along with the research and development operation in the US.

Now Pleasance *et al* need to persuade the creditors — to whom millions are owed — that they are savvy enough to steer Commodore back into profit. That's despite disappointing sales of the CD32, some fall in software support and a summer of complete inactivity. In their favour they can say that the Amiga brand has incredible strength, that the UK is still the stronghold of the Amiga and that it was the US which bled the company dry. In fact American Mehdi Ali, the president of the company has been 'released'. He's an ex-president.

If the MBO succeeds then Commodore will be run from the UK, which would, in turn, fund the US R&D plant.

Although the MBO is now running favourite to take over the company, observers believe Samsung is still interested. A creditors' meeting in the middle of July failed to decide anything.

For the last three months we've reported that Commodore's future is to be resolved "any day now," and we've been gloriously, fabulously wrong every time. So this time we're not giving any hints at all. And we're hoping that, with a bit of sod's law, everything will be sorted out because The One kept its gob shut for a month.


A1200 pound minky whale was heading straight for the dinghy!

...BUT NOT BEFORE THE MACHINES RUN OUT

There'll be a blank space in your local computer store where the Amigas used to be, come this October.

Commodore says that stocks will run dry at the end of September, even if the future of the company is quickly resolved.

David Pleasance said: "We're trying to put the Amiga in probably the best position it's ever had. If this bid is successful then we believe there could be new bundles here by the first week in November.

"There's enough product already in retail to last until the end of September — which means there will probably be about a month when there's no stock around."

Commodore has been running on empty since the international company went into liquidation on April 29. Because Commodore UK is a subsidiary, it has been able to continue trading as normal. Except, of course, that the international company runs the manufacturing plants, so no new Amigas have been made.

If Commodore UK takes control it will bring out the traditional winter bundle, and rumours suggest it might even develop a new machine — most likely an A1200 with CD drive — for some time next year.

SIM AGAIN

Over at Maxis life is cheap — or it will be in a few days, at least, when *Collection 1 Sim Classics* is released.

The pack contains *SimCity Classic*, *Sim Life* and *Sim Ant* all for £34.99. It's Maxis' first foray into the budget market. To mark the occasion it has produced a package which includes a signed certificate of authenticity.

If you've already got one of these games, have no fear. They will all be available individually at mid-price in September, along with *A Train* and *Sim Earth*. They'll set you back £13.99 each. Maxis is also busy developing two games aimed at the younger player, called *SimTower* and *SimTown*. Don't get too excited, though — there are no plans for Amiga ports yet.

Sim pull... Simon met a pie-man going to the fair?

SWEET PFA FOR

In a move that even Kenny Dalglish couldn't match, every professional footballer in the country has signed up with Krisalis.

The soccer-mad software company has negotiated a licensing deal with the players' union, the PFA, to use the names of all its members and its "properties".

The first game will be based on such a property — to be called Player Of The Year. Released early next year it will involve the gamer taking responsibility for the career of a PFA player. The game is obviously still in the development stages, but it may include clips from PFA videos such as Football In The Community.

In fact this PFA initiative, which has 250,000 participants, could become a key part of the promotions for the game.

Krisalis remains committed to the Amiga. This game, like Manchester United and Soccer Kid, will come out on both floppy and CD32.

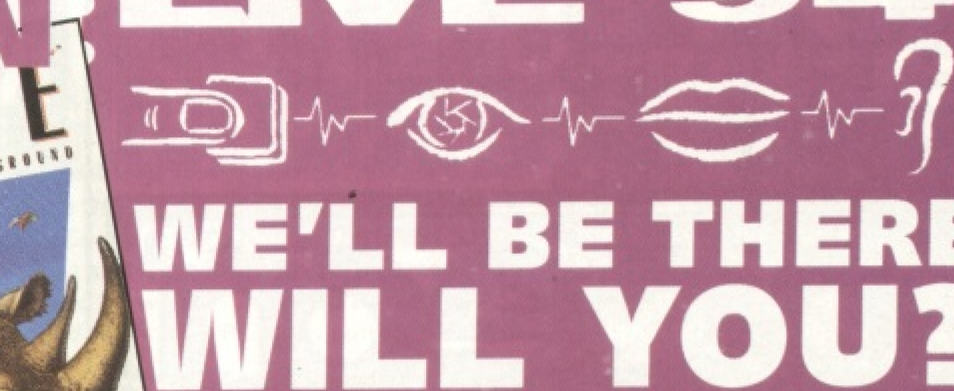
STREETFIGHTER III IS JUST COMICAL

Beat-em-up classic *Streetfighter II* is preparing for a comeback — as a comic book. The imaginatively-titled *Streetfighter II* comic is the first to be launched by Manga Publishing, an offshoot of the team which punts out the Anime videos like *Legend of The Overfiend* and *Akira*.

The comic brings to life E Honda, Ken and the other members of planet *Streetfighter*. All drawings are by Masaomi Kanzaki whose other work includes *Xenon*. (Is that right? — Andy).

Each issue will cost 95p, and feature 32 colour pages with a pull-out poster. And, to cap it all, the first comes complete with a free pack of stickers. Hurrah!

Streetfighter II... base, I'm making my final approach...



WE'LL BE THERE WILL YOU?

Time is running short as The One prepares to bare all in public at Live 94. We'll all be there as part of the EMAP Images arcade, where serious games fans can take part in questions and answers sessions with EMAP editors, battle it out for stonking prizes and contest thorny games challenges. We may even chuck a few freebies in if you're good (or, of course, if you buy us a few drinks, should you see us in the bar. There's bound to be a bar).

Live '94 is the UK's only consumer electronics show, and it's a huge affair. Aside from the games industry (and all the big boys will be there) you can size up the latest developments in TV, hi-fi, cameras, computers, and, er, lots of other hi-tech stuff, probably. And if you're more than just a browser you can talk turkey at seminars arranged to discuss electronics hobbies.

The whole shebang takes place between September 20 and September 25 at Earls Court in London. Commodore is still scheduled to be a prime exhibitor, although this will almost certainly depend on the outcome of the current takeover battle. (But we hope they're there, of course. Does anybody remember those women dressed in gold lamé jump suits at the CD32 launch? Blimey).

Anyway, come down and have a gander, as they say. Even if Commodore don't turn up we'll be there, and Capital Radio will be broadcasting live — so it will be fascinating to compare the latest technology with ancient DJs in dodgy trousers, of course.

Following the eye-popping success of last year's show, the organisers expect to pull in around 200,000 visitors. So book now, you daft peasants (that's a bit strong, isn't it? These are our beloved readers, you know — Andy).

Admission prices are £4 for adults on a weekday, £7 on a weekend. Kids pay £3, but they must be accompanied by an adult. A family ticket for two adults and three kids will cost £16.

All tickets can be booked on a special hotline number, which is 0891 500103. I thankyou.

Earls Court them dang hippy-long-hairs, and now he's a'gonna lynch 'em Billy-Joe!



SIX OF THE BEST FROM



Jungle Strike heads a batch of six massive console titles to be developed by Ocean Software for release on Amiga in October. Wahay, hay!

Ocean has acquired the games from Electronic Arts as part of a deal which also saw all EA's forthcoming SNES titles go Ocean's way.

The six games are:

Jungle Strike — a worthy sequel to the classic *Desert Strike*. *Jungle Strike* has been in the console chart for yonks now.

Skitchin' — just released on the Mega Drive, *Skitchin'* could be described as *Road Rash 2* on skates. The idea is to progress through to the finish by grabbing the bumpers of passing cars, dodging obstacles, clobbering opponents and negotiating ramps.

Shaq Fu — basketball. Big fella. Coke advert. Enormous trainers. We can only be talking about Shaq, sports megastar. But the lofty one is not just a basketball player, he's also a bit handy in the martial arts department (just above haberdashery, on the left). This game, which is also on the Mega Drive, is a beat-em-up based around one very nice and extremely rich bloke.

PGA Euro Golf — the latest in the classic PGA series, featuring courses based on the real European circuit, and a version of the Canon shoot-out mini tournament.

Er... Stan Webb's Chicken Shack?

NHL 95 — it seems incredible to take in, but *NHL 95* would appear to be the sequel to *NHL 93* and *NHL 94*. Really? Seriously, if there are enough new innovations, and the same basic high standard of the first two, then this could be a classic hockey sim.

Mutant League Hockey — take the violent flipside of the above (that's ice hockey, fact-fans — which is already quite violent, not the girls' game) and you've got *Mutant League Hockey*.

According to Ocean the deal reinforces the company's commitment to the Amiga. Sales director Paul Patterson said: "This is a great line-up of products, and certainly a good deal for all existing and new Amiga and CD32 owners. We believe it's important to send a clear message to the Amiga public that we will continue to support them with new and exciting products for so long as the market remains active." Thanks, mate.



Shakatak... sun, sea, sand and crap hairdos.

GAMES ARE NICE BUT NOT THE PRICE

Cannon Fodder... a firm favourite with limbless ex-servicemen. Or not, as the case may be.

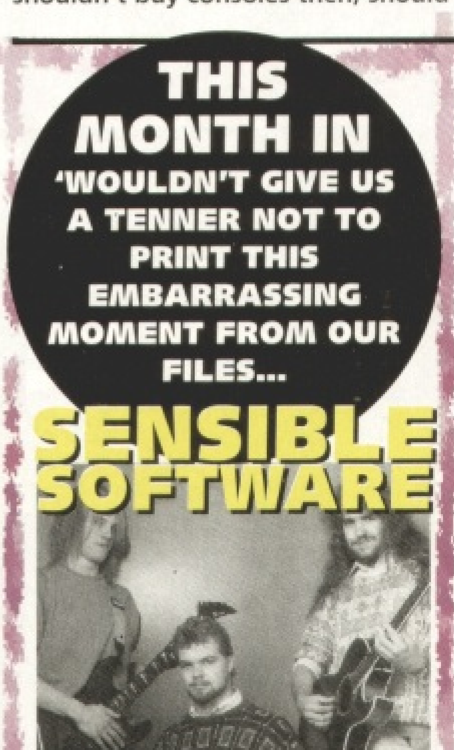
Games have ceased to be the enemy of civilisation as we know it, says a new report. Well, it doesn't actually say that, but it does say that 39 percent of people think games are "good for introducing children to new technology" compared with just 15 percent who think they are "too violent". A healthy 29 percent even say they are "good fun for all the family." Bit hard to believe, that one. When's the last time your mum finished *Cannon Fodder*?

The report, intriguingly titled *Computer And Video Games*, comes from specialist research agency Mintel. The company asked people the same questions back in 1991, when games were really starting to boom, and compared the two sets of answers.

It's amazing how nice everyone is being about games all of a sudden — even all the tabloid-style stuff about health dangers and the like come well down the list. The biggest downer for people is that games are too addictive (46 percent) and too expensive (44 percent). Well, they shouldn't buy consoles then, should they?

THIS MONTH IN 'WOULDN'T GIVE US A TENNER NOT TO PRINT THIS EMBARRASSING MOMENT FROM OUR FILES...

SENSIBLE SOFTWARE



***Left to right:* Sensible's Chris Yates, Martin Galway and Jon Hare in early chunky sweater 'O, when I set sail from Liverpool never to return'-type fiasco.**

SHAKE

A dramatic new version of Mindscape's *Mega Race*, which jolts a specially-designed control system when the game gets rough, is being developed for CD32.

Mindscape has teamed up with peripheral maker Logitech to incorporate the new control system — called The Cyberman — into its highly-rated futuristic racing/combat game.

The Cyberman attaches to the games machine and delivers dimensional control (previously only possible with keyboard and joystick at the same time), not to mention the rather strange-sounding "rattle and roll effect."

The game is already out on CD-ROM, and will be released for CD32 in December. The current price is £69.99, so expect similar.

The Cyberman... a tad cyberpricey?



GAMES CHART TOP TEN



1. (1) Kick Off 3 (Anco)
2. (2) Sensible Soccer Int (Renegade)
3. (3) World Cup Year '94 (Empire)
4. (5) Beneath a Steel Sky (Virgin)
5. (—) World Cup USA '94 (US Gold)
6. (4) Arcade Pool (Team 17)
7. (6) Skidmarks (Acid Software)
8. (9) Elfmania (Renegade)
9. (7) Man Utd Premier Champions (Krisalis)
10. (8) Frontier — Elite 2 (Gametek)



AMIGA STILL SELLS MORE

Amiga games still sell more than any other format, despite all the uncertainty surrounding Commodore's future. The latest Gallup chart figures show Amiga software top with 21.6 percent, followed by Mega Drive with 19.6 and PC with 15. The lead over the Mega Drive has actually been increased, although PC sales continue to get stronger every month.

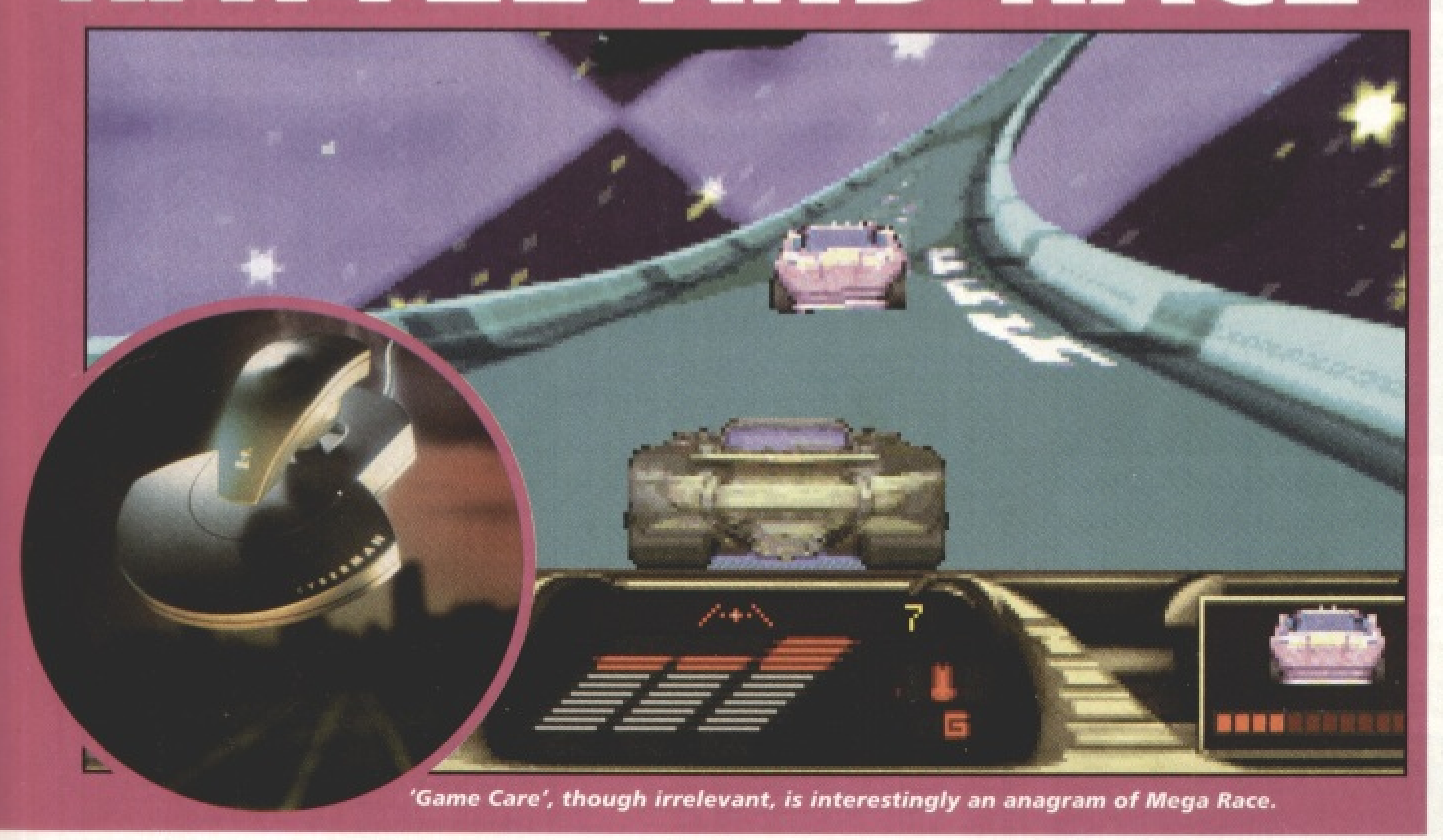
The news was not so hot for the CD32, though. Back in April it had nearly half the total CD software sales. Now it trails PC CD-Rom (on 44.6 percent) with 34.9 percent. But it still tinkles from a great height on the Mega CD's 15.7 percent.

But it's inevitable, really. The floppy Amigas are so well established (two million in the UK at the last count) that there's still an immense army of us devoted to the machine, and no piddling liquidation talk is gonna stop us. No siree. But the CD32 needs to be nurtured, of course, which is a lot harder to do in the same circumstances.



CD32, Preston Grasshoppers 16.

RATTLE AND RACE



'Game Care', though irrelevant, is interestingly an anagram of Mega Race.

STRIP TEASERS

- Long-standing Amiga distributor Silica has unveiled SilicaCare, a full warranty service available on all its products. The company will offer up to five years warranty on Amigas and other machines to include courier collection, free delivery, and an average seven to 10 days repair time. Prices vary because Silica wants its scheme to be flexible, but, as a typical example, the warranty on a system worth £1,500 over two years would be £38. If you're interested call Silica on 081 309 1111...

- MicroProse wants you to have its shirt on your back. The company has teamed up with top retailers Boots, Virgin, PC World, Game and Virtual Reality to give away a long-sleeved MicroProse sports shirt every time you buy a best-selling Amiga game. The move is obviously designed to get you into the shops in the summer when this business usually goes a bit quiet. But we don't mind a bit of bribery if there's a free shirt in it! MicroProse is considering extending the deal to independents...

- ELSPA, the official body of the games business, is getting ready to unleash over two million pocket guides to the nation's parents. The "Parent's Guide To Video And Computer Games" will not, sadly, tell Mums and Dads how to hit a banana shot from 30 yards in *Sensible Soccer*. But it will ease their worries about games causing epilepsy (they don't), combining gaming with healthy exercise (we should do them separately) and violence etc. The free booklet will be ready by the beginning of September, and will be distributed through high street retailers...

- And to stick with ELSPA, it seems that the possibility of putting complete games on magazines' cover mounts has disappeared. A recent meeting to discuss the whole area of cover mounts concluded that the situation should stay as it has been since 1991 — ie the only complete stuff should be PD and shareware. Shame.

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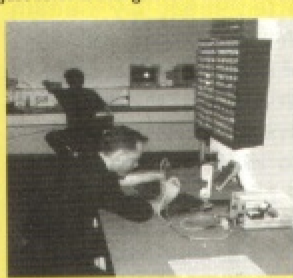
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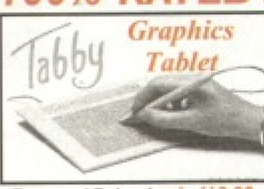
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Letters

Letters really are the bizzo. What other form of communication can express such a vast range of emotions? None, that's what. Forget old Bob Hoskins and his puke-inducing "it's good to talk" adverts, put pen to paper and let people know exactly what you think. And if you've got an opinion on anything to do with Amigas, The One, or the Gold Blend couple then send them to us at: Letters, The One, 30-32 Farringdon Lane, London EC1R 3AU. Thanks.

Letters
The One
30-32 Farringdon Road
London EC1 3AU

"I LISTEN TO CARTER USM QUITE A LOT"

Dear *The One*,
I am writing to display to you my great boredom and rather crap attempt at typing. I haven't got an Amiga, if that's of any use to you, but my brother has. I don't play on it much but I listen to Carter USM quite a lot and to lots of other good bands too.

On page 55 of the July issue it says I can make very nice things with mushrooms and onions and tomatoes and potatoes but that is a big lie because I can't. And I think it is very true to say that nobody in the entire history, now and in the future of the whole of everywhere could possibly make anything nice that was mushroomy too. Today I went to the shop to get the new single by The Family Cat but it wasn't there so I will have to get it some other time.

I've been thrown off the typewriter [at this point, dear readers, the missive changes from an attractive typewriter font to plain boring handwriting — Simon.] so now I'm using a pen and I'm still bored. I am now going to say Hullo to Neil Jack from Fife because his letter was very pretty. Hullo.

A few weeks ago I placed lots of lentils in a big long line along my window sill with some Smartie tube lids full of sugar and salt for decoration. It took me ages and my mum laughed at it. If anyone has got any spare Smartie lids can they please send them to *The One* and it can send them to me. Thank you very much indeed.

Gallons of love and guts,
Lisa Hall,
Moray.

Erm... please don't send us any Smartie lids. Unless the letters printed on the underside can be rearranged to spell rude words. Thanks.

"I WOULD BE WILLING TO PAY YOU"

Dear *The One*,
Having entered your crappy game competition, the thought occurred to me that you must have many games which you have no use for.

Having a competition would be one way of getting rid of games, but what about the others? [Go on. No, please — Simon].

Do you throw them away or sell them? [Ah, how did I know this was coming? — Simon].

If you do get rid of them, I would be willing to pay you for games because I only want original games and I can't afford new ones.

James Roberts,
Fareham.

Altogether now — aaahhh. No, seriously, James (or can I call you Jimmy?) we never throw games away, not even the crap ones. We give away about 15 games each month (on average) as competition prizes, compared to roughly ten which we actually review. So, to be honest, we don't usually have enough for ourselves (sob!). So you see, we couldn't sell any to you, much as we'd like to.

Maybe you should try writing to the Smartie woman (see Letters, this page). The two of you would probably get on like a house on fire.

"ITS DAMP, LOUSE-RIDDEN FRAME GAVE WAY EASILY"

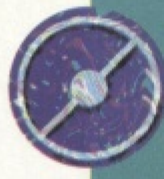
Dear *The One*,
The twin suns of Pantaloony pierced themselves on the lofty bas-reliefs of the Snotfirrith Fortress, spewing forth a red light the breadth of the horizon. Colon the Barbarian adjusted his negligibly-sized loincloth and, muscles rippling, held aloft his huge, battered rune sword, a silhouette set against the blood-crimson sky in melodramatic defiance to the satanic enchanter who had stained the fighter's soul with his critical, pessimistic, black tongue.

At Colon's tattered leather boots lay the remnants of the Pennite army, scattered in undignified heaps of shredded flesh. As the ice of midwinter mingled with the dark, stinking blood, the impressive image was shattered as Colon slipped and fell awkwardly. "Ohh, bugger it," he cursed, scrambling to his feet.

A short, cumbersome limp later, he reached the Snotfirrith Fortress and scaled its high walls. Any other fool would have used the door but you've got to be dramatic, haven't you? The aging warrior now trudged through the dejected trash that littered the floor with a rising sense of nausea. Amongst the half-eaten hunks of rotten meat lay human waste, discarded, rusted weapons and, worst of all, an original copy of *Robotron*. But it was at the sight of a really bad version of *Asteroids* that Colon retched violently.

At length, he reached a corridor with lit torches. Judging by the pungent stench, he decided he had no wish to find out the source of fuel the torches used. The corridor was perhaps in a worse state than the rest of this sad, neglected fortress and Colon was beginning to feel sorry for whatever foul creature lay at the end of the corridor. As his ears strained, he heard a pathetic whingeing, a kind of deranged, pleading sob and he knew he had reached his long journey's end.

An ancient door stood before him chased with intricate symbols which, Colon couldn't help noticing, bore a



startling resemblance to those *Space Invader* bad guys. Its design was a nice enough one but too archaic and basic for Colon's liking. Its damp, louse-ridden frame gave way easily to the veteran fighter's powerful arms. The room beyond was filled with filth. Boxes and boxes of sad 8bit games that people are always nostalgic about but are altogether pretty bloody crap when you play them nowadays, all smeared in some form of viscous, mucoid drool.
A sorrowful whimper brought Colon's gaze over to a crumpled lump of rags and unwashed flesh, tucked away in the corner, forgotten, like a dirty secret. It clutched July's issue of *The One*. Heresy, how dare it profane the holy pages of *The One* with its poisoned words (or wrods!). In disgust, Colon raised his rune sword which bore the simple, inscribed legend 'Amiga' and ended elderly Gary Penn's useless, pitiful life. The sentient rune sword chuckled. It would live forever.

Stephen Boyes,
Cleveland.

I'd try and refrain from reading the WiP intros, if I were you, Stephen.

"I'VE GOT NO GENITALS SOCCER"

Dear *The One*,
Not being an Amiga owner, I know little about its 'ware' being hard or soft, but my little brother on the other hand spends hours a day in front of the screen. What he is doing is beyond me.

In your reply to Scott Donnison's letter, you advised him to get a life, but do your readers have lives? In five years you hope to have written a book — what on? I'm sure all you people know about is controlling little men with super-human abilities around a screen. Is this escapism? I think so.My brother is probably typical of all your readers and therefore the 'Git of the Month' Award should be occupied by pictures of them. And I'm sure that you think your attempt at sarcastic wit is funny when you respond to the 'Git' letters, but unfortunately for you, you won't win any medals for it.

Plus, I notice there is a game called *Sensible Soccer*. No, no, no. Sensible Soccer is played on a football pitch. The game *Sensible Soccer* should be called 'I've Got No Genitals Soccer'.

Plus, on the cover of your July issue, you said that inside are 'the hottest reviews'. I suspect they are hot only because you and your readers have been rubbing them all over your naked bodies. Well, nothing wrong with that — computer users have got to get their satisfaction somewhere, haven't they?

As an alternative to using Amigas, I suggest that you try to fit in a good book now and again, and a good walk can do no end of good. Perhaps if you have enough people, may I suggest a game of 'Twister'.

Save trees. Stop printing your f*****g magazine.

Yours reasonably sincerely,
Ray V. Gloss,
Newbury.

Stop printing your what magazine? Falling? Flowing? Feeling? Fan-tastic? Please explain.

"NEIL JACK FROM FIFE! KEEP WRITING"

Neil Jack from Fife! Keep Writing!

The Bogieman,
The Netherlands.

What exactly are you trying to say?

"PLEASE SEND A MAP OF BRITAIN TO CHINNY HILL"

Dear *The One*,
I'm writing, as a true blue Scotsman, about the 'English Commentators' Fever' which seems to have infected the computer games software industry at the moment.

Having spent four years working in England, I got rather annoyed at having to listen to the commentators bragging about how "utterly world class" their little football teams are. Now that I'm back in Scotland I'm shocked to discover that the biased view has affected the software companies also. *Sierra Soccer*, for example — why the hell are England there amongst the 'qualifying' teams, when there are no other 'non-qualifying' teams? Why was it that the two demos of *Sierra Soccer* I saw had England vs. Holland (that match!) and England (again) vs. Republic of Ireland? Of course, the typical English response would be that everybody loves the English.

To further enhance the problem, *Premier Manager 2* has some Scottish sides available for friendlies and European matches. All classed as "Very Good *****". This includes Glasgow Rangers who beat Leeds (twice) during their unbeaten European Cup run in 92/93.

The last straw, and the one which prompted this letter, was the fifth part of your *Sensible World of Soccer* feature. Screenshots showing buying/selling players have this: Barnes (Eng), Walters (Eng), Rush (Wal), Baggio (Ita), Hendry (Eng)???

Try telling that to Colin Hendry when he's defending for Scotland. Can we expect to see: Gascoigne (Scot) in the final game?

Please, Sensi, sort all the errors out before publishing the game. I love *Sensible Soccer*, and I'm really looking forward to *SWOS*, but I'll think twice about buying it if it's full of Pro-English bugs!

By the way, if I win a prize (which I won't), don't send it to me. Instead, send a map of Britain to Chinny Hill to remind him it's not all English.

Brian Hendrie,
St Andrews.

Chinny Hill? I hope you're not talking about Sir James Hill, knowledgeable football commentator and all-round fashion and trend setter. He's our hero, you know.

"I WOULDN'T PUBLISH THAT IF I WAS OCEAN"

Dear *The One*,
I would just like to get a few things off my chest [Probably some hairs, at a guess — Simon].

Firstly, *Sensible Soccer* is rubbish, it doesn't even come close to the realism offered by, say, the first *Manchester United* game or *John Barnes' Soccer*.

Secondly, that *Kid Vicious* thing you previewed looks bloody rubbish, I wouldn't publish that if I was Ocean, I can tell you.

Thirdly, what a load of over-rated twaddle *Doom* on the PC is. I, for one, am glad it's not coming out on the Amiga.

Also, *Heimdall 2* looks crap — my three-year-old nephew could draw better graphics than that. Where's the gameplay in *Cannon Fodder*? Could someone please tell me because I can't find it. And as for *Street Fighter 2*, when oh when are people going to realise it's a load of badly programmed rubbish with dull characters nobody cares about? And it looks like it was written in BASIC on a 48k Spectrum.

But enough of this! I don't want to be labelled as a 'Moaning Minnie'! Let me take this opportunity to thank Psygnosis for the excellent *Last Action Hero* — at last a film licence with balls. It's by far the best use of a licence since the magnificent *Cool World*! Any chance of *LAH2*? Also, any news of a follow-up to Gremlin's meisterwerk *Plan 9*? Nearly two years on and I'm still struggling through this chuckle-filled challenge. Excellent stuff!

Finally, could I just congratulate you on a brilliant magazine, streets ahead of the competition. I was a dedicated *Amiga Force* reader but since its sad demise I feel *The One* has lifted its mantle as undisputed world Champion Amiga mag. And I know what I'm talking about.

Love,
M. Minny.

I think this is as good a place as any to end this month's delights. Next month we'll be introducing a new section to the magazine where you get to ask us any question you like and we'll endeavour to discover the answer. It can be on any subject including — yes! — Amiga games so get scribbling to: Questions! The One, *30-32 Farringdon Lane, London EC1R 3AU. And keep those letters coming as well.*

GIT OF THE MONTH

"PLEASE SEND THEM BACK TO ME"

Dear *The One*,
I've got a problem here, now that I have bought your magazine. In this magazine were two diskettes with the game *Empire Soccer*, *Sensible Soccer International*, *Out to Lunch* and *Quick* but I don't have an Amiga I have an PC. If these games are also on the PC can I exchange these diskettes for the one which work on the PC. Please send them back to me, if you have the ones for the PC. Anyway your magazine is very good, and the answers off the competition were easy:
(1) John Major, (2) 1066, (3) 1945

Mr [unintelligible scrawl — Simon.]
Holland.

Erm... close the magazine for a second and peruse the cover for a moment or two. Spot anything interesting? Yes, that's right — The One Amiga. Not PC. Now take a long, hard look at the disks and, more specifically, that bar down the left-hand side of them. Notice that it says "Amiga". Not "PC". It's easy to see how you got the two confused, after all, one has five letters and begins with an 'A' while the other, er, doesn't. Thanks for buying the magazine, though, me old Dutch.

FANTASTIC CINEMA PASSES!
COURTESY OF EMPIRE AND UCI

WIN!

Hands up those who remember the October 1993 issue. You know, the one with the God-awful cover. Hmm... not many — just as I suspected. Well, to be honest that's probably a good thing because in it Matt previewed a disturbing game called *Dreamweb*, which, to quote old sea-urchin gob "blew him away." Yes.

Thankfully, *Mortal Kombat* was hogging the headlines at the time, so the pious MPs and other assorted do-gooders missed 'Matt's Gallery of Death' in which the sick journo printed six pictures of his favourite death scenes from *Dreamweb*. We could have got into a lot of trouble with the authorities had anyone responsible seen the depraved scenes of horror dotting the pages, I can tell you.

You see, unlike most games where a character's demise is shown by a flickering sprite, *Dreamweb* employs a slightly different method — namely, showing as much blood and guts and brains and stuff as possible. Which is a very good thing indeed, as far as we're concerned.

The game centres around a bloke called Ryan (played by you) whose aim in life is to assassinate everyone he believes has been influenced by the eponymous Dreamweb — a mysterious force which affects human behaviour. It all sounds like jolly good fun, and with any luck we'll be bringing you a full review in the next issue.

But to tide you over, and get you all frothing at the mouth, Empire is offering you, our oh-so-lucky readers, the chance to win some brilliant UCI cinema passes which entitle the winner and a friend to visit their nearest UCI cinema once a week for three months. So if you took a different young lady friend every time then you'd be able to get off with twelve girls in the back row — all thanks to Empire. Play you cards right and you'll even be able to take the gorgeous girls from Empire to the flicks...

So what do you have to do to stand a chance of winning a fab cinema pass? Well, just match the five dreams to the five dreamers, pop the answers on a postcard or stuck-down envelope, and send it to: Dre-ee-ee-ee-eam... Dream, Dream, Dream, Whenever I Want You, All I Have To Do, Is Dre-ee-ee-ee-eam Compo, The One, 30-32 Farringdon Lane, London EC1R 3AU, to arrive here by no later than 28th September 1994. The first two correct entries picked out of Jo's boots (you should see them!) will each win a pass enabling two people to visit their nearest UCI cinema once a week for three months. Great, eh?

0THE DREAMERS

(A) Simon Byron
(B) Andy Nuttall
(C) Matt Broughton
(D) Harry Attrill
(E) Ryan from out of Dreamweb

THE DREAMS

(1) "I was on stage at Wembley arena, in the middle of a hectic charity gig. Bono and Jim Kerr and Robert Smith and God were in the front row screaming my name and showing me their chests. They were crying. Then three lovely young fans came up and stripped in front of me, begging me to touch them. But I was busy playing *Settlers* in my pants, so I wouldn't."

(2) "I was sitting in a hairdressers and there were loads of bald people sat on plastic chairs around the edge of the room. I was being attended to by three top stylists who were all cutting my hair at the same time. But my hair was growing so quickly that as soon as they'd trimmed it to a short back and sides, it instantly grew down to my bottom."

(3) "I was able to run and skip without my knees seizing up with arthritis. I was playing football with my friends — but they were dressed in black and white and their shorts came down to well below their knees. Obviously. Also I became *Sensi* World Champion, annihilating that git Simon 11-0 in the final"

(4) "Killing, death, blood, guts, gore, murder."

(5) "I was sitting in a pub drinking a whole pint of beer and telling great jokes. The entire world was gathered around me, listening intently and laughing as my hilarious punchlines were revealed. Then I bought someone a half-of-lager. I was popular. And English too."

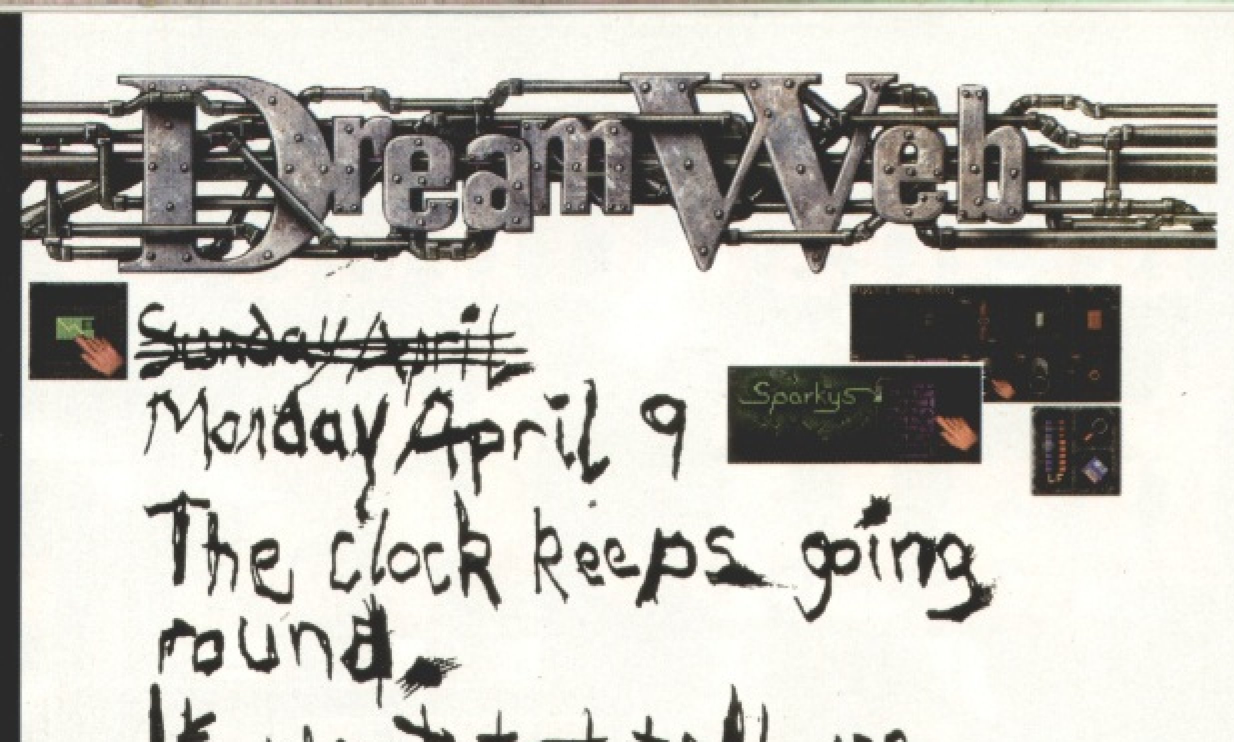


There are UCI cinema complexes all over the UK. If you win you will be able to use your vouchers at any of the exciting, wondrous locations listed below:
Clydebank, Sheffield, Dudley, Derby, Gateshead, Milton Keynes, West Thurrock, Bracknell, Warrington, High Wycombe, Poole, Swansea, Bayswater (London) East Kilbride, Telford, Preston, Solihull, Edinburgh, Tallaght (Dublin), Coolock (Dublin), Hatfield, Tamworth, Hull, Sutton, Portsmouth and Lea Valley (Edmonton, London). Phew!

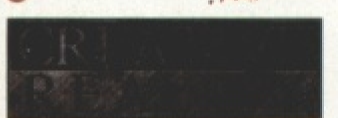


You can describe him in just three words...
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DreamWeb
Sparkys
Sunday April
Monday April 9
The clock keeps going round.
It wont tell me the time.
Santa Claus gave a gun to me.
Let loose the puppies of war.
I died last night


"....AWESOME...!
"....BREATH TAKING...!"
"....HEART STOPPING...!"
A game to die for!
IBM PC AND COMPATIBLES
IBM PC CD-ROM
COMMODORE AMIGA - ALL MODELS
COMMODORE AMIGA A1200 ENHANCED
R RESTRICTED
UNDER 17 REQUIRES PARENT OR ADULT SUPERVISION.
18
WARNING : THIS GAME CONTAINS SCENES OF SEX AND GRAPHIC VIOLENCE NOT SUITABLE FOR YOUNG CHILDREN.


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"We're going to do a quiz," said Simon. "A test to sort the wheat from the chaff, the men from the boys, and the real programmers from the land of the thick people." "But who shall do it?" asked the heaving throng. "Andy Nuttall," replied Simon, "because he's a bit of a spanner head." And sure enough, he was.

YOUR STARTER FOR 10

The Lotus Trilogy... great games, but how much does Shaun Southern, the programmer, really know?

Jimmy White's Snooker... obviously a programming fluke.

Some of those programmer-types, they must be bloody clever, eh? Look at some of the games around: *Jimmy White's Snooker* — now that Archer MacLean, he must be pretty intelligent. Then there's *Kid Chaos* — try to match Shaun Southern in the brains department and you'd come a cropper, I'll be bound. And *Populous 2* — well, Peter Molyneux must have a head the size of a planet.

But hang on, just how clever are they? Do they really know as much about the Amiga as their games would suggest? Although we love them all, we don't think some of them are half as clever as they're made out to be, and perhaps it's about time we exposed them as the bunch of thickies that they are. So, shunning the obvious "does anybody really care?" thoughts, we decided to put them to a test. A quiz, in fact, which we've tentatively titled the '1994 Brainiest Programmer in Britain', er, 'Quiz'.

To be fair, some of the would-be 'students' we asked to do the quiz hadn't actually programmed an Amiga for some years, but they bravely agreed to take part anyway. The Great Peter Molyneux, for instance, had no delusions at all about grandeur: "I'm thick, you know. Really. I haven't really done any 68000 stuff since *Populous 2*."

Hold on a minute! What's a 68000, then? Well, while you're reading this article you'll probably come across a number of terms that might seem a bit, er, techie. We're not going to explain them — indeed, we don't even understand some of them ourselves — but hopefully they won't spoil your enjoyment as you witness Britain's top programming talent quite literally squirming in their rickety examination chairs.

"Is it really technical? I'll be really bad at it, then. I'm crap," predicted Mev Dinc. Is this really the man who designed and co-wrote *First Samurai*? And how about the up-and-coming brilliance of *Ruff 'N' Tumble* programmer Jason Perkins? Reduced to tatters under the threat of *The One*'s spotlight, it seems. "Oh, I've done nothing on the CD32 or the AGA chipset," he wailed as he prepared for the first question.

Even Archer MacLean, a veteran programmer we should all recognise for *Dropzone* and *Jimmy White's Snooker*, became nervous when faced with our questions. "In the past two years I've had to think about NES, GameBoy, Master System, Game Gear, ST, PC, Mega Drive, SNES, Saturn, PSX. And the Amiga to some extent because I had to remaster *Snooker*. So you can understand, I'm a bit rusty!" Great Big Showoff.

Cast your eyes over the page (metaphorically, not physically) and you'll find the ten fiendishly technical questions which make up the quiz in the first column. If you feel that you could be a part of the British programming elite too, then perhaps you might like to 'have a go' yourself. Before you look at the answers, jot down what you think. No peeking now.

INTRODUCING...THE CONTESTANTS

We just luurve name-dropping here at *The One*. Dincey, Monty, Braybrookey, um, Molyneuxey... we really mix with the jet-set. However, we realise that not everyone can be as great as us, and that's why we've provided — just for you — this exclusive team photo of the Brainiest Prog hopefuls, taken at the entrance to the Quiz-chamber.



Back row, left to right: Jason Perkins, Shaun Southern, Peter Molyneux, David Braben. ***Front row, left to right***: Michael Montgomery, Andrew Braybrook, Mevlut Dinc, Simon Byron, Archer MacLean, Julian Jameson (Jools to his fiends).



	ANDY BRAYBROOK	ARCHER MACLEAN	DAVID BRABEN
1) What should register d0 contain if trying to open the graphics.library for an A1200-specific program? Points available: 1	Er, I need the version number, really. You try to open the version number that you need, and if it's got a greater one than the one you need you're okay. So, on an A1200 you need at least 39 in there. **1**	Is this using the operating system? I've never, ever used the operating system on an Amiga. The first thing I do when I write any program is to completely chop it out, and use my own code. The operating system is immensely inefficient, and any good Amiga programmer will bypass it completely. **0**	Well that's a stupid question! You're probably looking for 39, because if you call it with 34 or so, it would be backwardly-compatible with earlier machines. If you call 31, which was the original A1000, you'd be asking for 31 or above. If you go with 39, you're asking for 39 or above, so it won't work on earlier machines. **1**
2) What is the name of the extra chip resident in the Amiga CD32? Points available: 3	Erm, well, it's the chunky or the planar chip. It's probably got one of these woman's names as well, hasn't it? Bridget, perhaps? **1**	Er, well it will probably have something to do with pulling data off the CD... or it could be an FMV chip. **0**	Oh, it's got lots of silly names. I don't think it's actually an extra chip — it's just some space they had on another chip. It's the piece of hardware that does 32-bit data conversion into 32 pixel values. They did give it a name, but I don't know what it is. **1**
3) How many bit plane fetch modes are there on an A500/600? And on an A1200? Points available: 2	That's a tricky one, because I don't know what you mean by "fetch modes." I would have said 1, but it depends on my interpretation of the question. On the A1200 it should, I think, be 4. **2**	Fetch modes? What are you talking about, scan lines and stuff? Well, you can have up to five bit planes on an A500, so presumably there are five... oh, you said modes. Ah, well, there would be quite a few, probably — and more on an A1200. I keep thinking back to the days of the Atari 800, which was very similar to the Amiga — some of the chips had the same names, and some of the hardware — it was partly designed by Jay Miner, who worked on the Amiga. Did you know that? **0**	This could mean several things. It could be how the hardware fetches, or how it appears to the processor. The answer's 1 on an A500, and... 2 on an A1200. I think. **1**
4) What is the 68000 VBR register? What would it contain on an unexpanded A500? Points available: 3	The Vector Base Register. On an old 68000 the track vectors and stuff have to be at location 0, but on a 68020 you can put them anywhere you want using the VBR. So, different tasks could have a completely different set of vectors. The 68000 doesn't have one, because it's a 68020 register. **3**	VBR? Oh, blimey. It sounds like something to do with buffer control, or something. Vertical Blank Register? Oh, hang on, it's probably a Vector Base thing, isn't it? Like on the PC, you can have a fixed offset which adds on to all the address commands. It's there for multi-tasking or multi-interrupt-type systems. Probably. Is that right? On an A500, it would contain the value 0, if it was there at all. **3**	It's a register in the 68010, 68020, 68030 and 68040 chips. It's called the Vector Base Register, and it's for storing the position of hardware vectors which, on the 68000, are always at 0. You can run a later version of the operating system on it, if you're running with an accelerator card. **3**
5) How many hardware sprites are there on an A1200 and A500? List the maximum horizontal size of each sprite. Points available: 4	Right, well they've both got 8 sprites. On an A500 they're each 16 pixels wide, and on an A1200 they can be 16, 32 or 64. **4**	8, I think. Or are there 16? No — 8. On the A1200 — ooh, 32, I reckon. As for the sizes, it is 16 on an A500 — I know that! — and that's probably the same on an A1200. **2**	8 on an A500, and on the A1200... wait a second. I think it's still 8, but I'm not really a sprite person. The sizes? Probably 16 on an A500, and I don't think that was improved for the A1200. I didn't really try it, though, because I only used it for things like mouse pointers! **3**
6) What does IDCMP stand for? Points available: 3	Can I just write that down? [Silence] Erm... I have no idea. **0**	What is it, like an acronym or something? Can you give me a clue? Interactive Data Compression, er, Ratio? **0**	Ah, erm, I've heard it's to do with the CD32. I think it's a mnemonic for one of Commodore's drivers; I can't think whether it's for the battery-backed RAM or for the CD. **0**
7) What does AGA stand for? Points available: 1	Advanced Graphics Architecture. **1**	Advanced Graphics Adaptor, or something. **0**	Advanced Graphics... erm, either Adaptor or Architecture. Architecture, probably. **1**
8) On an A500, if your display fetch start was set to $28, how many hardware sprites would you be left with? Points available: 2	That's normally the sort of thing I'd look up in the hardware manual! With $38 you get them all... um, I think you'd get about 5. **2**	Ask Andy Braybrook! Whatever he says will be right. Hang on, what was the question again? **0**	You'd still have all 8. I don't think $28 would affect it. **0**
9) How many sectors can you squeeze out of a track on a DD disk, while still retaining a reasonable reliability? Points available: 3	Well, a standard Amiga uses 11, but I think you could probably push that up to 13 or so. **0**	I'm an expert on this subject on the ST, because I had to write directly to the drive control circuit. But on the Amiga? Oh, about 10, I would imagine. **0**	It depends on what kind of error you can tolerate. I'd guess at 24. Oh, sorry — that's for HD disks. I think it's 12 for the PC, so it's probably 12 on the Amiga too. **2**
10) What is Enforcer used for? Points available: 2	Oh, this is one of those silly programs that Commodore has for tracking down bugs in the operating system. I think it checks to see if you've made a write to a low part of memory, or something. It's not something I use. **2**	Er, I've never heard of it. **0**	It depends on what kind of error you can tolerate. I'd guess at 24. Oh, sorry — that's for HD disks. I think it's 12 for the PC, so it's probably 12 on the Amiga too. **2**
	TOTAL SCORE: 16/23	**TOTAL SCORE: 5/23**	**TOTAL SCORE: 14/23**
Tie-breaker: Who's best, Mario or Sonic? No points available — it's a trick question.	Tie-breaker: Oh dear, oh dear. Mario's certainly got a more illustrious career, hasn't he? He's been around longer, and he's become a superstar because of his fame, as opposed to Sonic who has been heavily hyped. I think Mario's done more, what with his Karting and Painting, and he was around in the arcades originally... so, Mario, then.	Tie-breaker: Why don't lions and tigers fight in the wild? The simple answer is because they live in different continents — and Sonic and Mario are the same. Sonic's huge in Japan but smaller in the States, while Mario's the other way about. If pressed I'd have to say that Mario's the best, because he's the first plumber to ever make me sweat — back in the days of Donkey Kong.	Tie-breaker: Well, that's a dreadful question! [laughs]. I can think of some rude answers. I'll have to say neither, really. It's like comparing Tom and Jerry and Bugs Bunny — totally irrelevant.



JASON PERKINS	JOOLS	MEV DINC	THE REAL ANSWERS:
Ohhhh... I know this. d0 should contain... it's the pointer to the name of the graphics.library file, so I'll say, er, 0, which is the default. **0**	[Roars with laughter] Is that the cash register? A till, or something — one of those things you get in a shop. **0**	Not a clue. We don't use the operating system, you see. Shall I guess? Okay, the address of the parameter block, I suppose. Oh, I see — it's a number? Oh, well I don't know, then. **0**	1) 39
Good grief... oh, I don't know anything about the bloody CD32 — it's probably the Obese Super-huge Agnus, or something. It must control the CD drive, though. **0**	Oh, God, what's the name of that famous chip shop in Grimsby? Oh yes, Alf Ramsey's — it's called an Alf Ramsey. **0**	Okay, er... pass. This isn't going very well, is it? **0**	2) Akiko (Accept planar, chunky or byte-per-pixel for 1 point)
I'm not sure. Erm, there's 1, I think. I'll say 2 for the A1200. **1**	The what? Ha, ha. Oh, a couple of million, I would have thought. On the 1200? Oh, God, there's got to be more than that. **0**	What are they? Oh, for fetching the bit planes? I don't know — 5? On the A1200 I'd say another 2 — 7. **0**	3) 1 and 4
Vertical Blank... something-or-other. No, I've no idea. **0**	Oh, yes, the old VBR register. I know this... Oh, God... Blimey, this is like Blockbusters now, isn't it? "Oh, God, I just know this one!" Oh, just say "after numerous rude suggestions, he didn't have a clue." **0**	Erm, must be something to do with V-Blank, I suppose. Vertical Blanking. On an unexpanded 500? Oh, probably 0, at a guess. **1**	4) The Vector Base Register contains the base address of the 68000 exception vector table in memory. Nothing (trick question).
Maximum on an A500? 8. On the A1200 there are 8 too. The max sizes are 16 on the A500, and 64 on the A1200. **4**	3, and a quarter. And probably less on an A1200. Yeah, I could say the maximum sizes, but it's boring, isn't it? You don't drink beer, do you? **0**	Er... 8. And on a 1200, er... 8. Oh, God — this is just like being in school, except it's worse. As for the sizes, I'd say they would both be the same — 64. We hardly use hardware sprites, though — the only time I really used them was for some moves in First Samurai. **3**	5) 8 on A1200 and A500, 64 pixels on A1200, 16 pixels on A500
Ah, now I do AmigaDOS programming. It's the Communications Message Port, which in a program is where Intuition tells you that you've clicked on an icon, and things. So Intuition, er, Direct Communications Message Port. **3**	No, I haven't got a clue. **0**	IDCMP? Oh, this is the little card, isn't it? Something they used as part of the A600 — the credit card-type thing. **0**	6) Intuition Direct Communications Message Port
Advanced Graphics Architecture. **1**	AGA, er, no idea. Again. **0**	Advanced Graphics Architecture. **1**	7) Advanced Graphic Architecture
Oooh, ah... I would say you would only lose 1. Or 2. Either 1 or 2 — oh, blimey, 1 and a half! No, I'd say 1, so you'd be left with 7. **0**	Fetch start? I don't know — what's a hardware sprite again? **0**	Oh...I don't know — 4? **0**	8) 5
If you've got 80 tracks, then you'd have 800 divided by 80 which would be 10. So, I reckon you could probably squeeze 12 out fairly comfortably. **2**	I tell you what — I'll take you down to the pub one time, and teach you how to drink. I might even let you have a draw on my cigarette. **0**	82. Oh, out of a track? Er, I don't know. **0**	9) 12
Hmmm. Enforcer? Is it for CD32 stuff? I'll have to pass on that one. **0**	Bloody hell, some geezer's just walked past me asking for business. Seriously! He's got a white T-shirt and a black waistcoat, and he said "Have you got any business, love?" and now I've completely forgotten the question **0**	Enforcer? Never heard of it. **0**	10) To trap illegal memory accesses of a code within a system
TOTAL SCORE: 11/23 Tie-breaker: I'd like to think neither. Ruff Rodgers is far superior, because he's quicker than Sonic, and smarter than Mario.	**TOTAL SCORE: 0/23** Tie-breaker: Right, I'm just getting out of the car now, and chasing after this guy with the waistcoat...	**TOTAL SCORE: 5/23** Tie-breaker: Er... Mario is better, because he's got more gameplay. I think that Sonic was something that Sega had to do to compete with Mario — to match Nintendo's success. They made it different enough from Mario, which was a bold step, but I feel that Mario wins out in the end.	Tie-breaker: Neither. We'd accept Bjork, *James Pond*, *Zool*, *Robocod*, *Ruff Rodgers*, *Putty*, one of the characters from *Dangerous Streets*, Hulk Hogan, Bonnie Langford...

	MIKE MONTGOMERY	PETER MOLYNEUX	SHAUN SOUTHERN
1) What should register d0 contain if trying to open the graphics.library for an A1200-specific program? Points available: 1	Oh, erm. I've got no idea. I never use the operating system, you see. **0**	Well, that's a tough one, isn't it? You git. What is it, a number? Now, I think; is that EFFD0, or just D0? Well, it should contain the number of planes... no, wait; the number of colours that you, er... the screen... no, no, it's nothing like that, is it? Can we come back to that one? [Later answers "I remember the number 39 from somewhere."] **2**	Err... let's say, pointer to a bit of text on GC... oh, no, that's the wrong one. Oh, um, let's try 0 [laughs]. I've never actually opened the graphics library! **0**
2) What is the name of the extra chip resident in the Amiga CD32? Points available: 3	What do you want, the name? Oh, I don't know. I think it controls the CD... oh no, wait a minute! The CD32? It's the one that's to... er... control the bitplanes. It converts them to byte-per-pixel. **1**	[Confidently] Ah, now it's the planar chip. What, that's not the name? Oh, well, it's called... Bob. **1**	Oh, God... think of a girl's name. Let's say Susan. **0**
3) How many bit plane fetch modes are there on an A500/600? And on an A1200? Points available: 2	On an Amiga 500? 1. There are 3 or 4 on an A1200, but which is it? I think one of the modes is the same... oh, I'll say 4. **2**	Bit plane fetch modes, bit planes fetch modes... How many bit plane fetch modes are there... hmmm... About 4? And there are probably more — there could be as many as 6 or 8 — on the Amiga 1200. I'd have to say that it's probably... 3. No, 8. **0**	Hmmm, there should only be one. I think there are four on the A1200. **2**
4) What is the 68000 VBR register? What would it contain on an unexpanded A500? Points available: 3	Is it something to do with video? VBR register? Oh, no — it's the Vector Base thingummy. The 68000 doesn't have one, does it? **2**	The Vertical Blank Register. Probably. No, it must be something to do with the interrupts... an interrupt mask, or something. Oh, I know this one. I can see the page... No, no — I don't mean literally, I mean in my mind's eye. Oh, it's probably some silly Motorola name like Virtual... oh, hang on, it's Vector, of course. Vector, Byte Register. No, Base; yes, Vector Base Register. And it would contain... nothing. **2**	It's a Vector Base Register, but there shouldn't be one on the 68000. It's used to change addresses without having to change the interrupts, so you change where the base of them is. **3**
5) How many hardware sprites are there on an A1200 and A500? List the maximum horizontal size of each sprite. Points available: 4	Hardware sprites? 8. On both. Horizontal — that's width-ways, right? There's 16, 32 or 64 on an A1200, and just 16 on the A500. **4**	There's a maximum of 8 on the 500, and on the 1200... 8 again. 16 pixels max on the 500, and 64 on the 1200. **4**	Eight on each. The maximum sizes are 64 on an A1200, and 16 on an A500. **4**
6) What does IDCMP stand for? Points available: 3	IDCMP? Never heard of it. It must be an ID Compare number, though, I reckon. ID-CMP, see? I've used my brain. **0**	I,D... CMP. I... don't... know. It must stand for Intuition, erm, something. It has to be a Message Port, and the D must be for Direct. The C, I don't know... Comms. **3**	[Silence]... IDCMP? Er, I don't know. **0**
7) What does AGA stand for? Points available: 1	AGA? Advanced Graphics... [long pause, then a quiet whisper "What does AGA stand for, Steve?"] I must admit, I don't know. Advanced Graphics... um, Agnus. Is that wrong? **0**	AGA? Should be an easy one. It must stand for... well, I know that the first one stands for Advanced, the second one must be Graphic, and the third must be ooh... Adaptor. **0**	Is it Advanced Graphics Adaptor? Something like that, anyway. **0**
8) On an A500, if your display fetch start was set to $28, how many hardware sprites would you be left with? Points available: 2	That was Advanced Graphics Array, the last one. Sorry, what was it? 28 hex? Can you repeat the question, please? 28? God, I hope you're not going to print all of this. Right, 28. Can I come back to that one? [Later answers 5] **2**	Set at $28? Erm, oh... set to $28. I thought you meant, erm... on the A1200, you said? On the 500? Well, I'd have to say 6, then. **0**	Five. **2**
9) How many sectors can you squeeze out of a track on a DD disk, while still retaining a reasonable reliability? Points available: 2	Squeeze? You mean using the operating system? 82. Oh, sorry, you wanted sectors, didn't you. Well, reliably, 12 — but unreliably, a lot more. **2**	Oh, well that's a bone of contention, isn't it? On a normal DD disk? Um, 10. **0**	I'll say 12, as a guess. **2**
10) What is Enforcer used for? Points available: 2	It's a debugging aid, isn't it? For the operating system. I think it checks the memory, to see if the program's writing outside the bounds of memory. **2**	Oh... oh, it's to do with illegal memory reads and writes, to stop illegal out-of-bounds addressing. **2**	It's a debugging tool. It's used with an MMU to make sure programs don't write to areas of memory that they shouldn't. **2**
	TOTAL SCORE: 15/23	**TOTAL SCORE: 14/23**	**TOTAL SCORE: 15/23**
Tie-breaker: Who's best, Mario or Sonic? No points available — it's a trick question.	Tie-breaker: Mario or Sonic? What the hell's that got to do with the Amiga? [laughs] It's rather a difficult question to answer, that one. I think it has to be Mario, because it's more diverse — there's more variation in the games, whereas Sonic's just a platformer. With Mario you've got Mario Kart, Mario World and everything, so there's more variety. Right, what did I score?	Tie-breaker: Well, of course, Sonic. Has to be. I mean, Mario's a sodding plumber, isn't he? If we go back, and I said to you "Hey, I've got this great game, and it's about this plumber," what would you say? Something like "Thanks very much, you'll be getting 30 per cent!" Mario wins out on gameplay, but Sonic wins on... well, originality, I guess. So there you go.	Tie-breaker: Can I say anything? Okay, well, definitely Sonic. A lot of people say that the old games are better, and that the gameplay's more important. I think the graphics and the gameplay of Sonic is the best; and the only people who think Mario's better will be old stick-in-the-muds who think Pong has the best gameplay ever. Or something.



SIMON BYRON		THE REAL ANSWERS:
You shouldn't open anything on an A1200 unless you want to break the keys.	0	1) 39
Oh God... Simon?	0	2) Akiko (Accept planar, chunky or byte-per-pixel for 1 point)
Three on a standard A500, and four on an A1200.	1	3) 1 and 4
It's where you register your VBRs. 68000 times. On an unexpanded A500 it would contain some 'things'.	0	4) The Vector Base Register contains the base address of the 68000 exception vector table in memory. Nothing (trick question)
here are 32 hardware sprites on an A1200, 16 on an A500. The maximum horizontal sizes are 256 pixels and 16 pixels.	1	5) 8 on A1200 and A500, 64 pixels on A1200, 16 pixels on A500
I Don't Care, Matey-Pants.	0	6) Intuition Direct Communications Message Port
Advanced Graphics Architecture	1	7) Advanced Graphics Architecture
A few less than if it was set to $24. Do I get half a mark for that?	0	8) 5
12. Or more. Or less.	2	9) 12
Keeping Edward Woodward in gainful employment.	0	10) To trap illegal memory accesses of a code within a system

TOTAL SCORE: 5/23

Tie-breaker:
This question has been posed many times and the answer is not as clear-cut as you may expect. Although the Mario games are undoubtedly infinitely more playable than the Sonic games, Sega's hedgehog scores with its beautiful graphics and fast-moving platform action. Of course, the Sonic games have been accused of being too samey — and this is true — but the same can be said about any sequel (apart from Robocop 3, of course). So to criticise it for merely adding new levels and slightly tweaking a few gameplay elements is unfair. The thing to remember, though, is that both characters have had the marketing resources of multi-national companies behind them, and a huge team of designers and programmers worked together to create the in-game features and level designs. Most British platform games are designed and programmed by relatively small teams, meaning that they have to put in a lot more effort in order to come up with an equally playable game. In short, the answer is neither. But try fitting all this text into your bloody stupid chart. You git.

AND TODAY'S LUCKY WINNER IS...

PLACING	CONTESTANT	OVERALL MARK
1	ANDY BRAYBROOK	70%
2	SHAUN SOUTHERN	66%
2	MIKE MONTGOMERY	66%
4	DAVID BRABEN	61%
4	PETER MOLYNEUX	61%
6	JASON PERKINS	48%
7	SIMON BYRON	22%
7	MEV DINC	22%
7	ARCHER MACLEAN	22%
10	JOOLS	0%

So there we have it: Andy Braybrook is the Brainiest Programmer in Britain 1994. Official, like. And what did this newly-discovered deity have to say for himself? "I'm disgusted that I only got 70%." Spoken like a true professional, mate. "No, I'm pleased, really," he added, "but it looks like us programmers will have to do better next time."

The fiendish questions uncovered more than a couple of surprises. Three, in fact. "22 per cent? No — you're kidding! 22 is my bad number," enthused Archer Maclean, seemingly unabashed by his joint 7th place (alongside Simon, who is, of course, a bit of a spaz). "To start off with, it was my school number, and there are countless examples of how 22 has been bad in my life. Duff reviews of my games appearing on page 22, clapped-out old cars with the number 22 in the number plate. Anyway, I'm pleased that I nearly came last — I would have rather been last, to be honest. At least there's some honour there." What a guy. What an ego.

And then there's the old stalwart Mev Dinc who, despite early form, lacked the immediate knowledge necessary to get a good mark: "Well, considering I haven't really programmed an Amiga since *First Samurai*," he said, "I must be happy with seventh." Ahhh. Shaun Southern's runner-up status didn't come as too much of a surprise, because he had just completed both the A500 and A1200 versions of *Kid Chaos* — so he should know the Amiga inside-out, really. In fact, we thought he had originally won the competition, but he was relegated to a last-minute second place after Harry taught me how to add up. "I'm really glad I didn't come first," he commented, "because I'm not sure I could have handled that." Phew!

Mike Montgomery, joining Shaun in second place, could hardly contain his joy: "Brilliant!" yelled the *Chaos Engine* programmer. "Good fun. I'm not doing much programming from now on, though; more management stuff than anything. So it was good fun, really." David Braben, though, had different ideas: "They were interesting questions, but I think they were a bit too specific. It would have been better if they'd approached a broader range of topics." Ooooh hoity-toity!

"I'm very happy with that," said sixth-placed Jason Perkins. "It's quite interesting to see Simon up there. When I saw him before he was talking about getting into programming, and this means he could probably do it. And teach me a few things, I reckon, because it seems I need it."

We did try phoning Sensible Jools for a comment, but his Cellphone was "switched off." Presumably he was drowning his sorrows having picked up a speeding ticket just two days ago, after collecting his new blue Porsche the day before. Git. So the last word, then, must go to Simon, who took the quiz merely to "add a bit of comedy" and to make up the numbers, but ended up with the biggest surprise: a respectable tie with Archer and Mev. "Good," he said. I thank you.

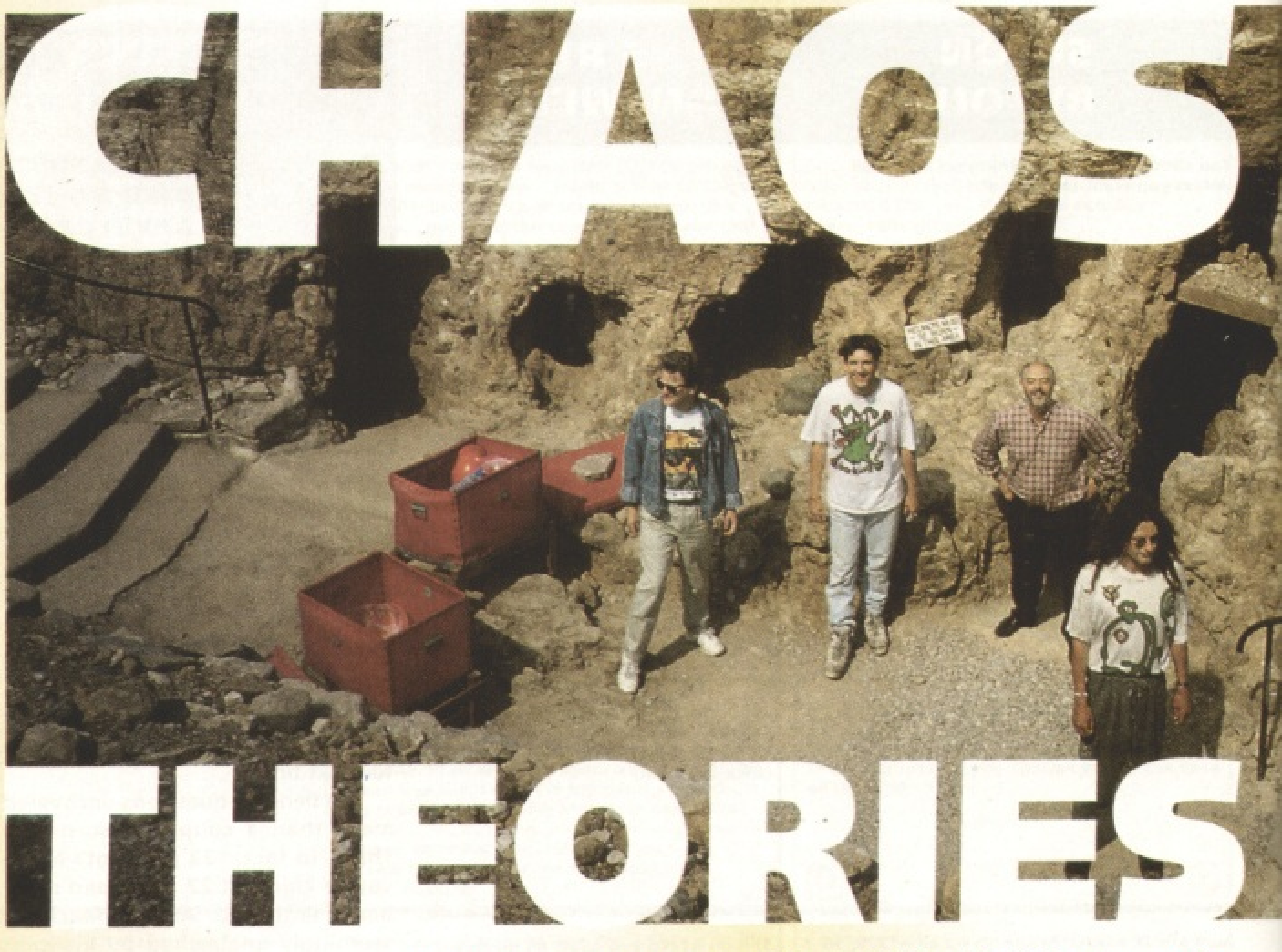
THE QUESTION MASTERS:

Thanks to the following for setting the questions (and so you know who to blame if any of the answers are wrong):
Kenny Grant ● Toby Simpson ● Will Bell ● Craig Howard ● Simon Leggett



ONE ON ONE

CHAOS THEORIES



Magnetic Fields uses a bit out of Wagner's 'The Ring' for its title music. The same piece was used in the movie Excalibur, which is about King Arthur and a magic sword. Some prats claim Arthur was Welsh — just like Andy Nuttall. Join our Rarebit as he fails to 'cut the mustard', with a cheesy line in questioning featuring more tenuous connections than Railtrack on a Wednesday morning.

Time and place: a sunny afternoon in Llandudno, a thriving seaside resort in North Wales. The scene: a small-but-perfectly-formed watering hole called The Cottage. Around a table of said public house sit five blokes — well, four blokes and me, at least. As Mr Chip, the quartet produced C64 and Vic-20 games at the rate of roughly one a month, and then in 1988 they set up Magnetic Fields and started making games for the Amiga.

Having created the *Lotus* trilogy for Gremlin, Magnetic Fields has now turned to the platform genre with *Kid Chaos*, released through Ocean. So without further ado, ladies and gentlemen, I give you Doug Braisby, who owns the lot; Shaun Southern, who programs most of the games; Andrew Morris, who draws pictures; and Peter Liggett, who designs the levels and tests the games for bugs.

As Mr Chip, what sort of games were you releasing?

Doug: Mr Chip was set up for 8-bit machines, so that we could publish games ourselves. I originally bought a Vic-20, and there was a lad I knew who was writing databases and stuff like that. We launched Mr Chip with a few of his utilities — which weren't as good as we thought at the time. There was a bug in every one. So we learned quickly that games were the thing to get into. And that's how I met Shaun.

I think the first one was *Jackpot*, wasn't it? On the Vic-20. I remember, because I thought it was brilliant — later on, Shaun did a C64 version, but even though it had better graphics and stuff, the Vic version still played really well.

Some of the Vic-20 games were amazing — considering they were in 3.5K of memory.

Shaun: Yeah, they were very good. Jeff Minter's *Gridrunner*, and *Attack of the Mutant Camels* and things. They were great games. I recently made up a video of some of my earlier games, and some of them were awful! Especially the ones I did with scrolling messages on them — thanking Radio 1 and Steve Wright and stuff, and saying that I liked such-and-such a band.

We know a few people, like Gary Penn, who still maintain that games aren't as good as they used to be [yeah, don't we know it? — Simon]. Well, some of them were all right, with decent ideas, but they were no way better than the ones you get today. Incidentally, I know a bit of hot, juicy gossip about Gary Penn, if you're interested... .

Please, tell us more...

Shaun: Gremlin invited a load of people down to a racing thing in Brands Hatch as a promotion for *Lotus*. Anyway, we all had a go in the cars, but Gary couldn't fit in his... [much sniggering ensues].

> **"I wouldn't mind doing another racing game to be honest"**
>
> Andrew Morris
> Magnetic Fields

Where did the name Magnetic Fields come from?

Doug: When we moved into 16-bit, in about 1988, we thought it was about time we had a more sort of up-market name.

Andrew: And we were quite big Jean-Michel Jarre fans at the time.

Ah. Say no more.

Shaun: Michelangelo actually thought of the name, I think. He worked with us at the time.

Doug: Michelangelo Pinani, his name was. A bloke of Italian extraction, obviously. [Er, yes of course].

He wasn't a graphic artist, by any chance? (You git, Andy — Simon).

Andrew: No, he was a programmer.

Doug: There's a cracking crew calling themselves Magnetic Fields too, I think. Now and again we get phone calls asking if we've cracked certain games — but I won't tell you our answers to them! I think now they're starting to release PD stuff, still calling themselves the same name!

What games have you done so far on the Magnetic Fields label?

Doug: Er, *Super Scramble*, then *Super Cars*, then *Lotus 1*. Then *Super Cars 2*, then *Lotus 2*. And then, um, *Lotus 3*. *Kid Chaos* is the latest.

Is Kid Chaos the first program you've done for an Amiga 1200?

Shaun: Specifically, yes. It's the same code as the A500, and the same gameplay — it's just the colours that are different, really. It's the first game we've had to invent a storyline for — up to now it's always been "race your Lotus around the track." [laughs]

Was Kid Chaos as difficult to create as it looks?

Shaun: Um, yes. Very, very difficult. There are only four colours in the background, and eight in the foreground. We actually change the colour palette on each line to give the impression of a lot of colours — but there are never more than four colours in the background.

Doug: In some ways the game would have done better if we'd finished it a year ago.

Andrew: Yeah. When we first started designing *Kid*, *Sonic* had just appeared on the Mega Drive. If we'd put it out within a year of that, in the days even before *Zool*, then we would have had something pretty original on our hands.

Are you big fans of Sonic?

Shaun: Yeah. We like *Sonic 1* and *2*, and especially *Sonic 3*. Some of the graphics and levels work together so well — they're great games.

Andrew: I don't think we could really compete with *Sonic*. Remember, the development teams behind the games are huge; and of course the Mega Drive's very good at doing that sort of game anyway.



Sort of Bono, Clayton, Mullen and The Edge.

The band's next project is a concept album.

Magnetic Fields... (L to R), Andrew Morris, Peter Liggett, Doug Braisby and Shaun Southern. The Quarry Men?

Do you miss programming the small machines?

Shaun: I think *Trailblazer*, the first game we did for Gremlin, was an example of a game which worked really well on that format. If we tried it on an Amiga it would be difficult to do it the same way,- so the chances are it would be slower. We used to write games on the 64 for the 64, because that's what the 64 was good at. And because the limitations were always being broken, effectively, people kept coming up with original ideas — and that's what I miss most.

Do you feel that you pushed the 64 pretty hard, then?

Doug: Speaking as a non-programmer, I think that they did. We had reviews of *Trailblazer* and *Cosmic Causeway* which basically said "you can't do that on the 64."

Andrew: Mind you, they say that with the Amiga — three years ago, some bloke will have said that certain games were pushing the Amiga to its limits, but then somebody always comes along and pushes it even further.

Does Kid Chaos pushes the Amiga 500 as far as it will go, then?

Andrew: It would be hard to do much more, wouldn't it, Shaun?

Shaun: For that type of game, yeah. To get the number of colours in the background, technically I don't think you could go any further on the 600. If we were writing the 1200 version from scratch we'd be able to make it better — more colours, even smoother scrolling and so on. As it was, the 1200 version was a bit of an afterthought, and it would have meant far too much work if we'd wanted to go back to actually change any of the levels.

Doug: I think someone's bound to come along and push the A1200 further — but the life of it is questionable now, isn't it? It's a shame, because it's a lovely machine.

After what you've done with an A500, what do you think of similar games which appear on the A1200 with a single layer of parallax?

Shaun: We usually laugh, to be honest. I've seen a lot of A1200-specific games which have a parallax background, and I think our A500 game beats it. [Andrew makes a 'swelling head' gesture to Shaun here.] A lot of it's to do with the way the Amiga 1200 works. The only thing which is any faster, apart from the processor, is the screen fetch. If you want more colours then you have to put more data down, but the blitter's no faster at all. (Oh yes, I see — Simon.)

Will you be converting Kid Chaos to any other platforms?

Shaun: We used to convert to the Atari, but there's no way we could put *Kid* on it even if we wanted to. We couldn't do it on anything else either, really. Er, basically because I don't know how! (see page 21 for the awful truth).

Doug: Ocean has mentioned the new formats to us, because it's really interested in them. I think the first thing to do is to have a holiday, and then see what happens.

Shaun: Maybe we'll dream up some idea on a beach somewhere. Anything's possible, really.

Doug: The other two lads, Dave Makin and Luga, have been working on a game called *Crystal Dragon* for a couple of years. It's a *Dungeons & Dragons* type of game. We're actually looking for a publisher at the moment, because it's only about three months from completion.

Is Crystal Dragon another technical masterpiece?

Andrew: It should be everything you want from that type of game, but without really breaking any new ground. It's all done very well.

Shaun: It's kind of along the lines of *Eye of the Beholder*, but there's a lot more in there. It's technically very good, because the game doesn't slow down when there are loads of enemies on-screen — a problem which dogged *Beholder*.

Is it flick-screen, or smooth-scrolling like Doom on the PC?

Shaun: It's flick-screen. I don't think it would be possible to do something like *Doom* on the Amiga. Certainly not on a normal Amiga — you'd have to fiddle it a bit. I don't even think you'd be able to get anywhere near it on a 4000. It's a lot to do with the way the screen's written. To write a bit of data to the screen you have to write one byte on the PC, but on an Amiga you have to write eight.

What about using the CD32, with its fab conversion chip?

Shaun: Well, that would help a lot. It would be interesting to try, because most PC games of that type use similar routines — it would be really slow on a normal Amiga — but maybe that new chip would make it faster.

It's rumoured that while you were doing Lotus you really wanted to get away and do something else. Now you've written a platformer, do you still have any urges to cover another genre?

Shaun: A shoot-'em-up, I guess. I've always wanted to do one of them.

Andrew: I don't know; I wouldn't mind doing another racing game, to be honest. When I was drawing *Kid Chaos* I was constantly thinking to myself "maybe drawing racing cars wasn't so bad after all."

We'd like to say 'Thanks' to the Great Orme Copper Mines, Llandudno for the fan-tastic looking holes in the ground. So, er, thanks.

PROFESSIONAL FOOTBALL MASTERS 4
VERSION

Quite simply the best Football management game for your computer. We have served thousands of satisfied customers during our 4 years of trading. Over 10,000 man hours (during 5 years) has been dedicated to the production of this constantly improving game. It is one of the most realistic and accurate representations of a professional football managers annual challenge to tactically out wit and conquer every opponent.

Managers : 1 to 4 Human players, Ratings, Performance statistics, sack and offers. 3 Difficulty levels, Manager of the month and season awarded, Pools, Pick any team in any division to begin with.

League & Cup : Premier 22 teams, Division 1,2 & 3 have 24 teams, Play-offs, Tables. 7 Cup competitions with precise rules (2 legs, extra time, away goal rule, seeded draws, European Cup tables, 5 subs, non-domestic player restrictions etc.), Finalist route to glory.

Games : Yearly fixture/previous list, Week fixtures/results, Results from previous meeting with opponent (goes back up to 6 seasons).

Players : Real life statistics reflecting the start of 93/94 season with real positions, height, age. Live transfer market, Contract & wage negotiations, Preferred foot (left/right/both), Loans, Injuries, Training, Special talents, Trainees, Goalkeepers (separate skill categories), Defenders, Midfielders, Attackers & Utility, Retirements, Foreign transfers, Unhappy players, Top 10 Hot shots.

Team : Training, Tactics (15 different styles), Aggression, Formation allows specific player field settings (Left winger, Sweeper etc.).

Club : Sponsorship, Ground improvements, View opponent, Finances

The Match : Real time scoreboard reporting goals & injuries yellow/red cards, Sound effects, Interventions permitted at any time to change tactics, formations and make subs. Physical graphical penalty participation (optional). Over 80 different referees.

Other : Fast load/save, Printer access, 20 Options to set various game preferences, Instruction book, Easy to play, Technical support.

Plus : Over 100 other meticulous refinements impossible to list here.

Editor : Allows you to amend various items in saved games. £12 Extra

Scottish : Dedicated version details available upon request.



EASY TO PLAY Animated Wrestling game

Joystick or Mouse. 1 or 2 players

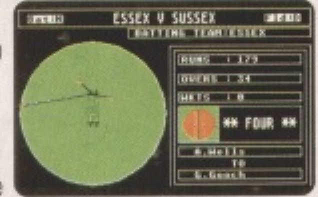
WRESTLING MASTERS

CRICKET MASTERS

This is a purely managerial cricket manager game that concentrates on strategy and includes plenty of relevant statistics. The game has been designed and developed by a true fan of the sport. It replicates everything that a real manager has to contend with and it's a totally unique production that anyone with an interest in Cricket should experience.

A summary of the main features is shown below:-

- AXA EQUITY & LAW 18 league county teams, 50 overs per game.
- 4 Cup competitions including Benson & Hedges, Nat West.
- 20 different match umpires with accurate names and strictness.
- Accurate player details Surname, height and age.
- 27 different player attributes. Most skills have a direct impact on the effectiveness of each individuals actions during a simulated match.
- Easy player selection. All game text is clearly presented.
- Batting and bowling averages. Top batting and bowling tables.
- 3 Different training intensities to boost batting, bowling or fielding.
- Weather, pitch and light often make an impact on ground condition.
- Full match highlights let you watch the action ball by ball with full graphics and/or realistic sampled sound effects for significant events (Fours, Umpire decisions, etc.). Interventions are permitted at any time to change batting tactics or fielding placings.



- 3 Batting/Bowling classifications (Normal, Attack and Defend).
- Choice of 15 different field placings.
- Full scorecard results with best batting and bowling figures.
- Other staff (Physio, Groundkeeper, Scout) can be hired and fired .
- Annual league fixtures listing. Current week and last league results.
- View current cup competition draws and historic records.
- Real time transfer market. Player contract and wage negotiations.
- Sponsors, Printer access, Finances, Poor ground fines, Manager rating.
- 15 Options to alter game preferences, Load/Save game.
- Instruction book with plenty of examples.
- Plus many more fine details that we are unable to list here.

STABLE MASTERS V2

This game has been designed to be as close to real racing as possible. Five years of development by a clever racing expert has led to the second revision of this Flat Horse Racing Simulation.

Up to 4 players can participate as Owner Trainers with the primary objective of becoming the top rated trainer, in respect of prize money won, at the end of each racing season (March to November). There are up to 35 other intelligently controlled computer trainers to compete against and compare your personal performance.

To achieve this aim you must discover a potential champion and train them so that they become capable of competing well and winning any of the 47 big prize money races (Handicap and Group). eg. The Derby

To give you an idea of the tools provided in this game to assist you reaching your objective we have listed the main features below:-

- 250 horses each with over 60 independent variables.
- 26 different race courses (2 all weather), real life characteristics mirroring the diversity of racecourses in the UK (descriptions provided).



- 20 Jockeys who vary in ability and booking fees, Orders & Feedback.
- Formbook and Win Summary Cards cover the previous 200 races.
- Animated race display or just the result. View Declaration List for races.
- Very informative report by Head stable lad. Tipsters. Bookmakers.
- Racecards similar to racing press. Real life. Handicaps & Race Types.
- Viruses, Injuries & Vets. Load/Save game. Many other items included.

Version 1 is available upon request (Simple training & betting) @ £15.

ORACLE

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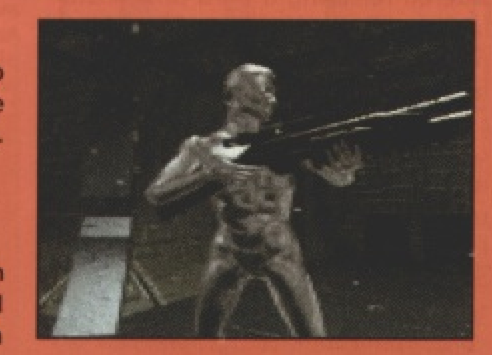
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WORK IN PROGRESS

Here we are again folks, and what a line up we have for you! Fourteen pages quite literally packed with sausages, eggs, bacon, chips, mushrooms, and a fried slice (or two). Hmm, make mine extra crispy please. Come on, let's have a long and lovely sniff at this month's cholesterol-packed plateful of lightly sautéed hopefuls.





CYBERWAR....30

Andy Nuttall's humdrum, the Welsh lad is a bore, we sent him down to Sales Curve, to look at *Cyberwar*. The soundtrack's quite orgasmic, the graphics are fantastic, but never mind how great it is, Andy's still a... er... plonker. (Actually, it's quite a good piece). Damn!



ALL TERRAIN RACING....33

Matt's Cavalier exploded, the lad now has no car, he walked round to Team 17, to look at *ATR*. Er...something something something, la de da de da, I wish I hadn't started this, oh look I wear a bra (I think that's enough rhyming intros — Simon). Oh well, never mind.

FOOTBALL GLORY....34

Prepare to have your pants well and truly swung, as Black Legend appears, as if by magic, with a surprisingly familiar box of football boots. Matt Broughton starts off quite outraged, but ends up quite excited. Wondering what he's on about? Well turn to page 34 now!





LITIL DIVIL....36

CD32 owners should be getting themselves into a bit of a frenzy, and I know 'cause I've seen Gremlin's forthcoming puzzle-arcade-adventure-thing release. Of course if you want to know everything there is to know, you'll need to talk to that Nuttall chap. What's that? You say you don't want to talk to him ever? Fair enough — just read this two page WiP then.



KING OF THIEVES....38

Simon Byron dampens his WiPping costume and dives into that refreshing pool we know as Team 17. (Matty, have you been drinking again? — Harry). If conquest is your game, and you enjoy a touch of ye olde arcade sections an' all, you could find this right up your fenêtre.



BIG END....41

The creators of *Donk!* take Andy Nuttall firmly by the er... bits, and staple his trousers to the middle of the road. The naughty japesters then produce a new racing game, and take turns to run him over. With fab fun like this on offer, you might be tempted to ignore his WiP, but have a heart, the tragic taff is on his knees, a beggin' you please — so have a read.





SPHERICAL WORLDS
EVIL'S DOOM
DEATH MASQUE
SUPER LOOPZ....42

Mini WiPs are here again, the skies above are clear again, let us sing a song of cheer again, Mini WiPs are here again. Erm... I don't actually know how the next bit goes, but if I did, I would have carried that on until I'd used up all the space available to me. Oh look, I already have!



Extract from the introduction to *Cyberwar*: *"This is the Military Centre, deep below VSI, where everything is far beyond classified. He had destroyed all the copies of his work to prevent it falling into the wrong hands, but this is where the originals were sent and these are definitely the wrong hands. Huge doors shimmer in the wall ahead of us, beckoning, menacing. Is this reality, or is it virtual? He can't remember, it all seems like such a long time ago, and none of it will matter a damn if he can't find the programs. Far behind, a glint of gold in the dark. Cyberjobe looms out of the shadows and watches Angelo enter the first level. It has begun."* Hmmm...

"*Cyberwar* isn't a big game. It's a *really* big game." It seems that Sales Curve Interactive's Creative Development Manager, Fergus McNeill, is something of a comedian. "We considered releasing a hard drive-installable version for people with 1800Mb hard drives, but there didn't seem to be much demand." See what I mean?

After the success of *The Lawnmower Man*, as a feature film and a computer game, it's not surprising to see both media spawning sequels. If I remember right, as the final minutes of the film ticked away, the viewer was treated to a breathtaking display of computer-generated graphics as the virtual character Cyberjobe hacked and cracked at his terminal in the vain hope of saving his Cyberbacon. The very end saw the laboratory which housed the VR terminals explode — but not before Cyberjobe could escape from the net, of course. I mean, what would *Lawnmower Man 2* (called Jobe's War, incidentally) be without the friendly, easy-going Jobe (who loves children and going to parties. Allegedly)?

And, as VR mimics real-life, so computer games mimic the big screen. Naturally a similar fate befalls the computer game-based Cyberjobe (or CyberCyberjobe, as he prefers to be known), and the scene is set for the potentially blockbusting Cyberwar. "Doctor Angelo [the hero from the first film, who created Cyberjobe as a sort of futuristic Frankenstein's monster — Token Film Buff] has turned his back on the corrupted VSI corporation and its unethical research," Fergus explains.

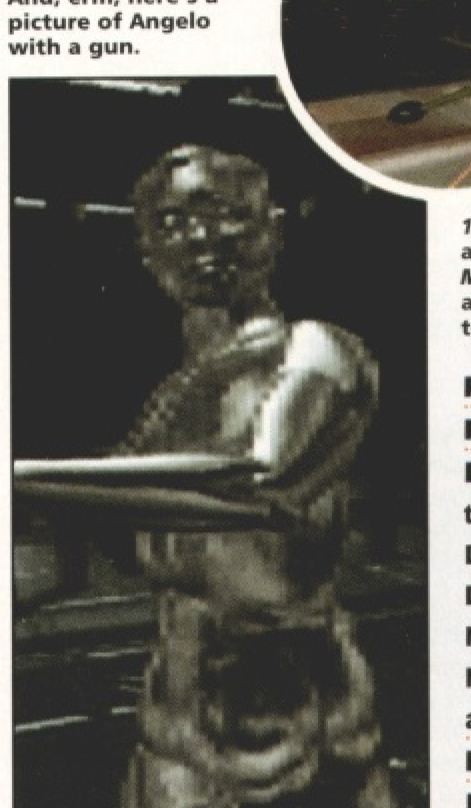
Just to let you know, the VSI corp originally employed the good Doctor to research into VR — but after his experiments with Jobe went wrong, Cyberjobe took control of the entire corporation, twisting it towards his own, evil, ends. Grrrr. Back to Fergus again: "Doctor Angelo is forced to return to the VSI HQ when he finds that duplicates of his Cyberlearning program are in use. He jacks into VR, and secretly enters VSI's central computer network, intent on seeking out his code and destroying it. However, he finds more than he bargained for when he encounters a duplicate Cyberjobe."

CYBERSAUSAGES

You see, this Cyberjobe isn't the same Cyberjobe from the first film. This is a new mutant strain of the code which forms the New Improved Cyberjobe (™, probably), who is being developed for the military.

"Now Doctor Angelo must find a route through the military net, avoiding or defeating Cyberjobe and his new henchmen, until he finally reaches the central core of the virtual world

(*Below*):"On the Monorail," says Fergus, "Angelo leaps onto a Cyberbike (nice name — Simon) and powers out across the landscape on a network of rail tracks. Twisting and turning like a (twisty-turny thing? — Simon) nightmare roller coaster you must steer Angelo through the course, avoiding obstacles." And, erm, here's a picture of Angelo with a gun.



(*Above*): Full graphic cut sequences throw the virtual Doctor Angelo into the different sub-games. Here he descends on a Cyberlift into the depths of the Shoot Out game, in a dark, gloomy basement complex. Aaaargh!
(*Circle*): Scattered throughout the game are thinly-veiled references to sci-fi films. Here you can see LV426, which is the number of the Nostromo ship in *Alien* (of course); elsewhere you'll find *THX 1138*, which is the name of George Lucas's first film. "The guys have an absolute passion for sci-fi films," explains Colin. In *Death Machine* (we've just bought the game rights), the characters are all called after sci-fi directors with the names put back-to-front. So there's Cameron James, Scott Ridley etc."

and destroy the astonishingly powerful Omega chip."

So there you have it. The story for the sequel to a game which, chances are, you never played. You see, the original *Lawnmower Man* game was planned for the CD32 — and, indeed, the CDTV before it — but the game just didn't show up. Instead it was released for the PC CD-ROM, a subject on which Colin Brown, Sales Curve's Operations Manager, is an expert: "After the scene with Cyberjobe trying to leave the virtual complex, like the one towards the end of the first film, Carla and Peter get dragged into virtual reality and become encased in Cyber Stasis Spheres [eh? — Simon]. Your mission in the PC CD-ROM game was to complete all the puzzles and get through from start to finish in one piece in order to free them from the spheres and get them back to reality.

"In *Cyberwar* it's only you that returns. The first game ended with 'To be continued...', and it's left open — you don't actually destroy Cyberjobe. You see him trapped up in a network of, er, trees or tentacles or whatever, but he's not physically destroyed. In *Cyberwar* you go back in to finish him off, but this time he's prepared himself with hi-tech armaments and stuff like that. Again, you have to go through a series of puzzles to get to him and finally destroy him for good."

Despite *Cyberwar*'s new, improved storyline, there are a number of distinct, ah, similarities to the first game. As Colin explains: "We've taken some of the more successful levels from the first game and built upon them. We did some fairly extensive market research with people who bought the product, and from that we determined exactly what people liked."

An example of this is a level from the first game called the Vortex Bridge, where you have to cross a bridge made from unstable hexagonal platforms. The puzzle came in having to work your way across the bridge without bumping into your invisible computer opponent who's coming the other way. "The Vortex Bridge level was a bit linear," says Colin, "because he [the invisible git] tended to follow your move. There were

PROJECT: Cyberwar
PUBLISHER: Sales Curve Interactive
DEVELOPER: SCI Southampton: Rob Henderson (Creative Director); John Chasey (Technical Development Manager); Fergus McNeill (Creative Development Manager). Er, and assorted artists and programmers, apparently.
INITIATED: December 1994
RELEASE: November 1994

"Bernie's this serpent like, er, thing," reveals Colin. Glad that's cleared up, then. "He's kind of an end-of-level baddie for the Shoot Out level. As the name suggests, it ends with a shoot out between Bernie and you, ending up with one of you being peppered."

only a certain number of ways to get around it, which made it far too easy to complete.

"In *Cyberwar* we have something which is, to all intents and purposes, still the Vortex Bridge, but all the platforms are not linked up. When you step on to one platform, only the platforms in its immediate vicinity light up. They each have a certain code, and from that you have to work out the complete code to take you through that time around. Every time you get into the level there's a different set-up, a different pattern to follow — so it becomes less of a trial-and-error puzzle. The chances of you cracking it, then, are much lower.

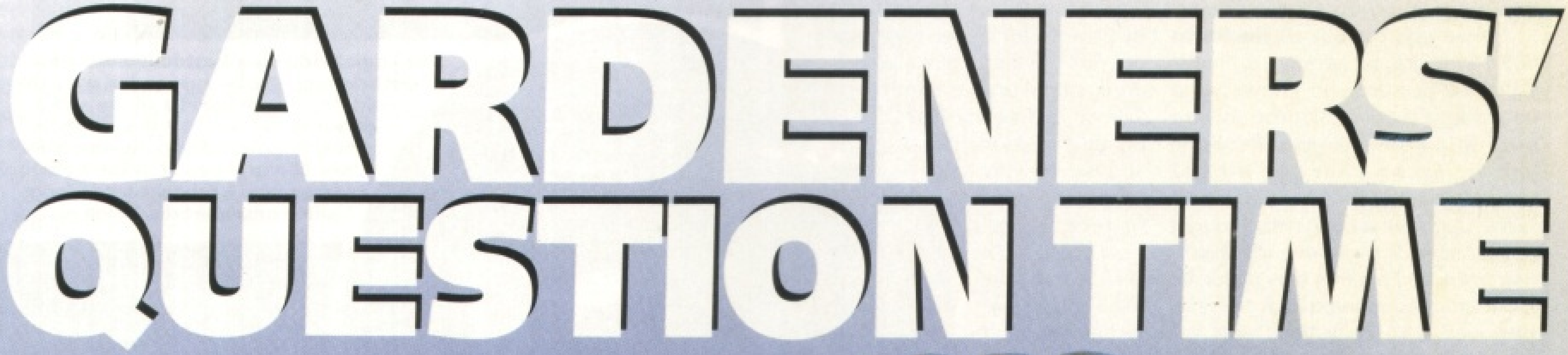
CYBERFRIED SLICE

"The gameplay has been extended as well," Colin reckons. "Instead of being hit and dying, then having to go back to the beginning again, this time you sustain damage. Some of the more original and puzzling games have been evolved — and there will be some really dramatic levels."

"*Cyberwar* has been designed to be much more 'controllable' than *The Lawnmower Man* CD," adds Fergus. "As well as weighting the product towards action, we've also spent a lot of time making the interactive motion video more playable. The games now feature damage levels, special weapons and pick-ups, combining to create a myriad of possibilities. Also the user interfaces have been enhanced so they feel more intuitive.

"Graphically speaking, the games look very different," he continues. "*Cyberwar* is designed solely for double-speed CD drives which allows us to achieve a higher quality of graphical throughput." So the graphics are much better, then, Fergus? "Yes."

One of the main criticisms of the first game, it seems, was that it was a bit, well, short. How is this to be improved in *Cyberwar*? "There were a lot of levels, but we did have a lot of feedback which suggested that they weren't long enough," explains Colin, honestly. "Especially the ones which people really liked. To take the Cyber Boogie level [or the fly-through bit, film-fans] as an example, there were five of those in total in the first game, but the first two were maybe one or two minutes long. In reality they should perhaps have been called sub-levels, I suppose."



GARDENERS' QUESTION TIME

Much has been said about the "Interactive Movie," but has SCI cracked it at last with its sequel to Lawnmower Man? Andy Nuttall pulls on a pair of stout rubber gloves and approaches this thorny question with a bloody great big pair of shears.

CARRY ON UP THE CYBER

"In *Cyberwar* we're using three CDs," explains Fergus, "which effectively means there is three times as much scope for levels. I don't exactly know how the levels will end up, but there will certainly be a whole lot more. The first game was very linear, in that you completed one level and suddenly whoosh! You're taken to the next level — without much control over where you go. In *Cyberwar* you're placed in a very real virtual world, if that's not a contradiction in terms, and when you come to the end of each stage you choose where to go."

"When you cut out all the intros and all the graphic sequences," adds Colin, "a person who knows what he's doing would take roughly an hour and a half to complete the game." Er, an hour and a half? Doesn't sound that much to me. "Well, that's what I originally thought too — I sat down and one of the programmers told me that they'd worked it out at an hour and a half. My reaction was 'Don't say that!' But the point is that the time is for solid gameplay, knowing exactly what you're doing — and that's the same length as a feature film. We reckon that when you buy the game it'll take you a couple of weeks to crack it."

It doesn't take a genius to work out that a game released on three CDs is likely to be pricey. So how much exactly will *Cyberwar* cost? "It will probably retail at around £49.99," Colin reveals. "Between £40 and £50, anyway. But it will almost certainly be a four-disk set, because we'll probably include an audio CD too.

"The one consistent thing reviewers mentioned was the music," he continues. "Steve Hillage did one of the tracks in the first game, *The Entity*, and we've signed him to do five tracks for *Cyberwar*." Hang on, not the hippy bloke who dredged out 'music' about Salmon in the early 70s? Er, yes, apparently. "He works with The Orb and System 7 in fact — he is, essentially, The Orb." Good grief. "The music's all techno-rave stuff, all very applicable to this type of game." Weird.



The Logic Bridge is a bottomless chasm, with "strange" tiles suspended over the void. "Each one bears a shape and a colour code," says Fergus. "Angelo must cross carefully, moving from one tile to the next in the right sequence. A mistake could have dire consequences." Blimey.

CHARACTER ASSASSIN

Like in cartoons, the first stage in creating a scene in *Cyberwar* is to make a sketch. In true *The One* investigative journalism-type fashion, we've got hold of a few of those sketches just for you. So you could look at them, cut them out and stick them on your pillow, or maybe even blow them up on a photocopier and affix them to your wall. Then you could boast to your mates about "knowing the programmers," and they would believe you.

"Two players stand on either side of a virtual wall, armed with a cannon each," Colin explains. "There's a hole in the wall — you set the angle of trajectory and power, and then fire through the hole to hit your opponent."

"The whole Shoot Out level involves you going down in a lift, and then doors open to the left or the right as you search for the codes," says Colin, "and you must turn and shoot before you're destroyed."

This is the virtual Doctor Angelo in a fighting frame taken from a full animation. The arrows indicate the direction of his limbs, which would suggest that his left fist is about to make shuddering contact with some ugly's face, his right fist is coming in for the second round, and his knee... well, the less said about that, the better.

CHARACTER DESIGN – BERNIE (SHEET 3)

WHIPPING TAIL MORPH, SIDE TO SIDE – SNAKELIKE

Here are a couple of shots of Bernie, the nice, cuddly lizard-like thingummy from the Shoot Out game. In these three early poses, you can see that the designers were trying to make him look hard. Notice especially the huge skull hanging by a chain from his — yes — nips. Ouch.



"The corridors which join together the sub-games was taken as an adaptation of the Bees game from *The Lawnmower Man* CD," Colin reveals. "In it you had to lead a load of bees down a corridor into a fan, which kills them, and that's basically the same here — hesitate for a moment, and they'll get you. There's a giant wasp lurking around a corner, as well." Cor.

MORE GEARS THAN MOST

With the World Cup out of the way,the software companies seem to have left the footy stadia and homed in on the racing circuit. Matt Broughton pops the bonnet and fiddles pointlessly with an oily rag while he takes a look at Team 17's offering.

PROJECT: All Terrain Racing

PUBLISHER: Team 17

DEVELOPER: In-house: Jamie Woodhouse (68000 code), Danny Burke (graphic art/animation)

INITIATED: April 1994

RELEASE: October 1994

I've not really got a lot of room to play with here. There's just too much to tell — and though we generally like to waste space with some witty observation at this point in the article, I feel compelled to 'just get on with it', so, er... here it is.

All Terrain Racing (ATR) came into being after the ECTS back in April, when graphic artist and designer Danny Burke (*Body Blows* series) approached Martyn Brown of Team 17 with some new ideas for an oblique-angle-viewed racing game. Martyn said that he had someone available (namely Jamie Woodhouse, programmer of *Qwak*) who was working on a car game engine and would probably be interested. After about a month of to-ing and fro-ing things really got going, and a scant six months later we look set to receive another Team 17 masterpiece (not that we're biased!)

So, I ask Danny, what's your angle with this?

"Well 'angle' is quite a key word really, because you'll see from the graphics that we're changing the perspective from the norm with these sort of games. I don't know if you remember a game called *Techno Cop*, but the game idea originally was that you'd drive around in a car for the futuristic police (or whatever), drive up to buildings, get out of the car, and then the screen would change to show you as a sort of commando who's going to sort everything out. This was scrapped in favour of a straight racing game just because the development time would have been more like a year, and we didn't know if we could get all that onto the Amiga without going onto tons of disks. Martin also felt that the car angle was strong enough to work on its own."

> **"I want to give people a fast continuous game."**
>
> **Danny Burke, ATR's Graphic artist and designer.**

As *ATR* is a Team 17 production, there are bound to be a few comparisons with *Overdrive* purely as a similar genre — what did Danny think of *Overdrive*?

"Personally, I thought the programming and graphics were good, but it could've done with a few more cars in there, and I didn't like the loading time much. I also wasn't too keen on the fact that you had to collect turbos to win the race."

And what about *Skidmarks*? "In honesty, I haven't really been pressed to look at other things. I've seen it on *Games World* and stuff, but it just looked like a fast moving game, with the graphics not doing much — just bouncing all over the place. With *ATR* we're trying to get everything in that's possible; the cars will be flying everywhere, there'll be huge jumps, when you go in water there'll be splashes — that sort of thing. It's running fast already and there are quite a lot of cars on the track as well.

"The look of the game is its real 'special bit', but to be quite honest Jamie is doing such a brilliant job with the playability, and with 50 frames and six cars, it's pretty good before you add the interesting graphics anyway.

"I think the most exciting thing I did when I started was the angle, but I'm now trying to make the tracks all different and interesting. I was worried about the angle of the graphics, because even though they looked really nice, I wasn't sure if they'd play okay until Jamie did a demo and everything just seemed to work." Magic eh?

With an AGA version following, including such extras as parallax, collision animations, overhead clouds, more cars on the track, and generally more crash bang and wallop, Team 17 looks (once again, slurp, slurp, slobber) to have a bit of a corker on its hands.



Wow, look at that. In the final game, you'll be able to buy wheels for your house and race around in the comfort of your front room. Probably. Not.

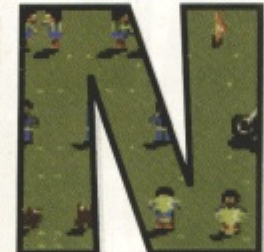
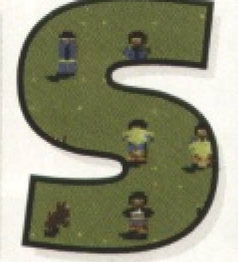


Michael row the boat ashore, hallelujah! See that little 'P' over on the left, that does something that does. Yeah! Pretty radical huh?

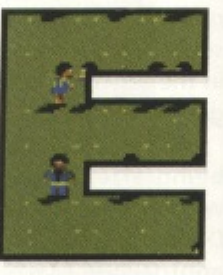
CHECK MY SPEC!

A quick glance at the specifications for ATR reveals more than just your average racing game bubbling away underneath: Full-screen scrolling, 50HZ update; 32 colours; six cars, six different backgrounds (Space/Forest/Rock Cavern... etc); 38 maps in circuit race, more in other game modes; bridges, tunnels, ramps, jumps etc; shadows on cars; collectables and track obstacles (random position orientation); oblique-angle-3D projection on graphics; smoke puffs, skid marks, water splashes etc on cars depending on terrain details; minimal disk access/loading times (no disk swapping); three different vehicles with upgradeable steering, turbo, acceleration, grip, tyres etc; stencilled vehicles, so all CPU opponent cars are different colours; intelligent CPU opponents; bump 'n' collide action between vehicles; two player battle mode (simultaneous play); lap and time recorded.

NOT VERY SENSIBLE





From the ashes of the top left-hand bit of the 'war-torn former Yugoslavia', comes a game that looks almost exactly like another game. Matt Broughtonovic wonders why everyone in Croatia has a name ending in 'itch'. Have they all got ants in their pants? Find out as our sinisterly bearded reporter asks Black Legend some inevitable questions.

PROJECT: Football Glory
PUBLISHER: Black Legend
DEVELOPER: Croteam; Alen Ladavac, Admir Elezovic, Damir Perovic (coding), Tomislav Pongrac, Tomislav Mucic, Admir Elezovic (graphics), Marko Sekulic (sound).
INITIATED: April 1993
RELEASE: Christmas 1994

"Come on Matt," called Andy, "Richard from Black Legend is upstairs and he's got some great new games for us to look at."

"Oh brill!" shouted the enthusiastic staff writer, "I can't wait."

Matt and Andy raced up all four flights of stairs and into the games room, where Richard appeared to be playing *Sensible Soccer*. "Oh you kids," chuckled Andy, "Will you never tire of this crazy football game?"

"Er, hello lads," answered Richard, "This isn't Sensi, it's our new game."

Oh. I see...

ARE YOU SURE?

Yes indeedy folks, no doubt your jaws are firmly stuck to the floor, but the screenshots you're looking at aren't from the forthcoming *Sensible World Of Soccer*, but in fact from *Football Glory*, a 'new' product from out of Black Legend's Croatian office — Croteam (*Spherical Worlds*, etc.).

Luckily for me, Richard Holmes, Black Legend's Director, was kind enough to pop round before nicking off to Barbados (spawney get!), and explain the reasoning behind this 'were they separated at birth?' *Sensi* looky-likey...

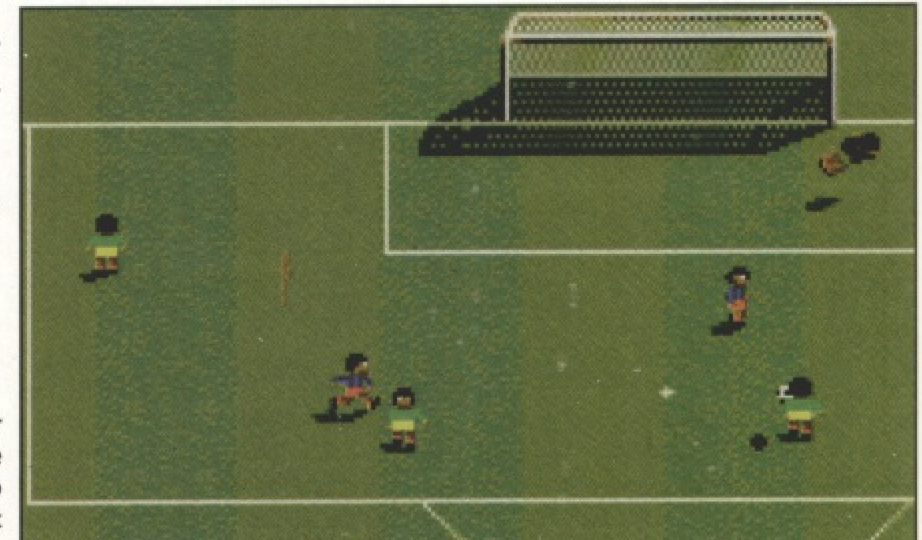
"Well, we're referring to the game as *Football Glory* because we really want the glory aspect of football in there — it's got to be really good to watch. The situation I've always imagined (and I know 'cause I've played *Sensi* and *Kick Off* to death myself) is that if you have two people playing in a tournament with computer opponents, I don't want the non-player to walk off and get something from the fridge or watch the telly. I want it to be so exciting that the other guy sits there and watches it."

Richard is hoping that this 'excitement' will come from all aspects of the game. "At the moment we've got really smooth gameplay — you've got a lot more control than in other football games — and there are a lot of new ideas coming in there to make, for instance, double passes a lot easier. Also, there are things like what we call the Power Attack, which you see so often in the World Cup, where when you do something good, you have that opportunity to get that little bit extra out of the situation. This would give you a boost of maybe half a second or so, but would only be possible under certain circumstances, when, for example, a star player is in a particular position."

Black Legend has concentrated on the player animation, with eight or ten frames for a running player, as opposed to just two or three, so that they step properly. In fact, everything has more animation than usual — tackles, headers etc. and even the stretcher-bearing medics.

"We've made it so that they [the medics] can appear from any of eight directions on the screen, not just one side. I think people will appreciate detail like that, and after a month of playing it, will still be finding animations that they've not seen before.

"We don't want anything really random, so we're looking at things like, if you stand in a certain place and take a bicycle kick at goal, maybe then the hippy would appear and get beaten-up by the filth [see the circle on the right hippy, fact fans]. So rather than things just happening, the players have to get themselves into specific positions to be 'rewarded'. It also leads to people exchanging information — I mean football action games are about the most social games there are, but it gets people talking about what they've seen and done."



This may look like your standard grab, but wait! What's this? Look very closely at one of the attacking players, and you'll spot a funny thing. Yes — legs! Fully functioning, fully bending limbs! Who'd have ever thought we'd see something like that on a chap so small. Hmm, I wonder if he has buttocks? (Do things like that keep you awake at night? — Harry.).

REALISTIC BALLS

The first thing you'll notice about the ball in *Football Glory* is that it's influenced by real calculations. This means that you do get situations where if a player gets in the way and can't control it, the ball will bounce off him and go out at the correct angle. It works so well because it has been calculated realistically. I can vouch for this, because during a quick test game, I struck a real bender towards the top left of the goal, and though it hit the woodwork, because of the spin I'd put on it, the ball zipped past the back of the goalie and went in at the far right of the goal. This strikes you as a hell of a lot more realistic than anything we've seen before in footy action games, even (dare I utter such sacrilege 'n' blasphemy) *Sensi*.

"We've also included an indoor pitch," offers Richard, "and this really adds something extra when it comes to the way the ball plays off the walls with its lovely calculations. I think another point to highlight is the way the players behave. In *Sensi* the people just stand around, in ours they won't. I mean have you ever seen a football match where someone's running around and all the other players are just standing there useless? Of course not, they should move and react to whatever you're doing — and that's what you'll get with our game. They don't always restrict themselves to a certain area. Sometimes someone will give a pass and then run parallel to you so that you can do a double pass.

"We also want it to be easier to score more realistic goals. When you shoot a flying header in *Sensible Soccer* it's like Christmas, because it's just once every year, it's brilliant, and you save it on disk. Now if you watch real football, one in every three goals is from a header — we really want that realism in there. If it just happens to be that instead of the play-

ers always kicking it to you so that it lands at your feet, sometimes it comes to you at chest height or head height (no one is pass perfect) — then you'll react in a totally different way."

The Black Legend team also spent a fair amount of time watching World Cup games armed with pen and paper [sounds like hell!] taking down as many notes as possible.

"We've been mainly analysing Brazil's matches, and you'll always see them pass it out to the flanks who take it down on their chest or do something equally fancy, because it builds up confidence."

Another area the team wanted to change was the dead ball situations; penalties, corners and free kicks. In *Football Glory*, free kicks will give a choice of indirect, direct, and then different controls. Walking up to the kick you can choose how hard you want to hit it and how much precision do you want to lose for sheer power. "We want to introduce something for the corner kicks that doesn't go quite as far as *Sierra Soccer*, with the dotted line where you can basically place it on his head, but with some sort of targeting box. Also, the players will come forward in numbers for corners or free kicks. Usually for a corner you'd have six to eight players in the box, not just two or three like in most other games."

> **The Programmer himself has never played Sensible Soccer**
>
> Richard Holmes
> Black Legend

Well, I've avoided the obvious line of questioning, but considering I'm suddenly the sole representative for the *Sensi*-loving readership, er, isn't this just *Sensible Soccer*, ripped off, and with knobs on?

"No, not at all. The programmer himself has never ever played *Sensible Soccer* — he's never even touched it. You think it looks like *Sensi* because it's 16 by 16 pixel sprites, not 32 by 32. He's never played it, and that gives him a fresh approach. With the game design we said, 'Okay, take a look at the other ones', but the programmer himself hasn't touched anything else."

Richard doesn't seem particularly worried by the 'copycat, copycat, sitting on the door-mat' allegations that are bound to appear, mainly because he says they're not trying to copy Sensi.

"No one's got copyright on the size of a little man, otherwise the Sensible people would have been sued by the programmers of *Lemmings*. The nets [another of the particularly er, 'similar' features] are changing too, they're going to be fully animated so you see it stretch when the ball goes in."

The game will be fully supported by samples, and the CD32 version will feature vocal commentary as well as cheering etc. "...it really will be like watching it on TV — something with a personal touch, not just 'pass, pass, pass'... I think that'll add a lot, with applause, cheering, drums, and even explosions when people lob smoke bombs on the pitch to celebrate a really good goal! We're having a bit of trouble sorting out a Mexican wave, but we'll see. I think if you receive cheers for doing a nice pass, it automatically motivates you to play better — so you'll always go for the fancier play. And you'll feel justifiably proud if you accomplish it, because you'll receive the crowd's applause."

SCREEN IN SCREEN

One of *Football Glory* 's unique features, is a replay box about a sixth of the screen size. This shows a replay, double the usual size, of the incidents which lead to the events currently on screen. For example, if there was a foul, while the main screen is showing the doctors coming on with a stretcher, up in the second box you'll get a zoomed-in replay of how it happened. "It's a sort of screen-in-screen thing, with two separate events happening at the same time — one of what's happening now, and one of something nice. If the ball goes out of play, it might just replay a nice back-heel pass you did a moment ago — in the same way the computer needs to know when you've done a foul, it also knows when you've done something nice."

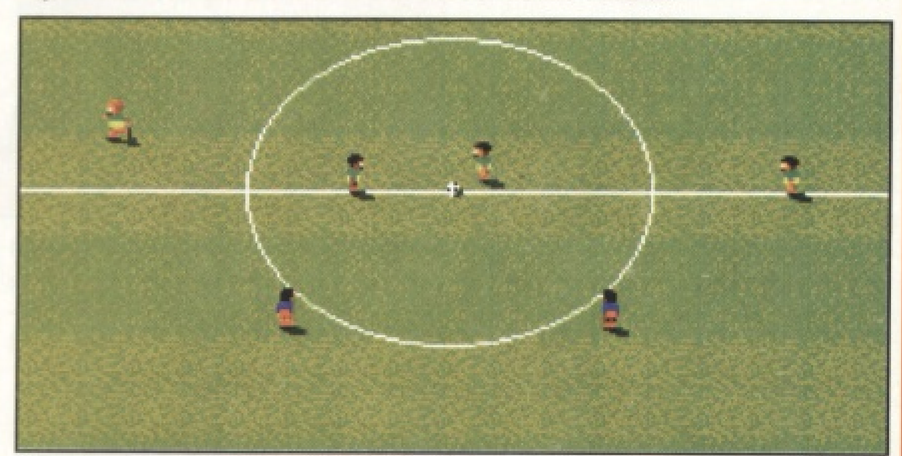
With an on-screen ref, not to mention all of the star player features, this certainly does look to give *Sensi World Of Soccer* a fair run for its money. Wouldn't you say?

The ref's getting a bit stroppy with the players for not getting back from the free kick, but other than that, the only thing worth mentioning here is the little skid marks left after particularly harsh sliding tackles. Croteam was originally planning to make these skids affect the ball, but in the end, er... they didn't. You can always trust *The One* to give you the most factual captions.



KICK OFF

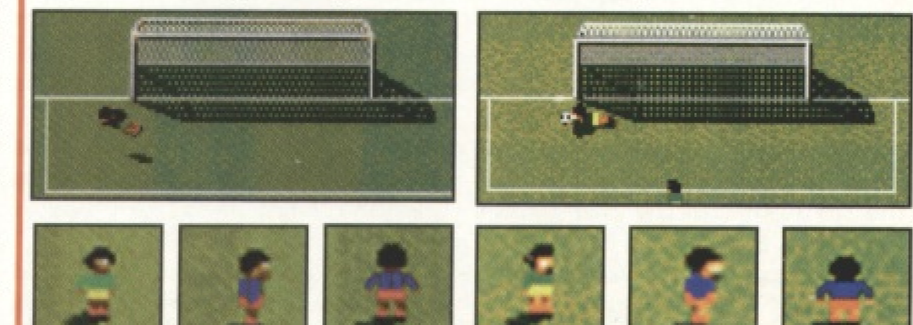
I can't leave this comparison thing alone, so just have a quick glance at *Sensi* (above) and then *Football Glory* (below). In more than twelve words, try and list the differences — and the ref doesn't count!





SWAP SHOP

We washed half of Harry's hair in *Sensible Soccer* (right), and the half in new 'improved' *Football Glory* (left). As you can see, the results were, er, well, about the same really. Let's see now... well, the pitch has stripes that go vertically rather than horizontally, and er... yes, that's about it really. Of course these are only graphic comparisons, and who can say how different the actually gameplay will be? (To be honest, the shadows go the other way too, but I flipped the grabs for dramatic effect!).



Satan's not just there for the nasty things in life, like a blocked drain or a red-hot trident up the codlings. He's there (with all his little helpers, naturally) to provide comedy and slapstick for all eternity. Andy Nuttall goes down to hell. For Pizza!!

PROJECT: Litil Divil

PUBLISHER: Gremlin Graphics

DEVELOPER: Gremlin Ireland: Tommy Rolfe (programming); Andy McCabe (programming); Phil Plunkett (graphics); Aidan Walsh (animation); Pat Phelan (music); Neil Biggin (sound); Ade Carless (voices).

INITIATED: July 1990

RELEASE: August 1994

DIVIL'S ADVOCAAT

Litil Divil's been a long time coming. Next to David Braben's *Frontier*, it's probably the longest-awaited game ever — over four years in development — which is perhaps curious, because it's a CD32 game. I'll spare you the details of the circumstances which stretched the creative process past its usual limits, mainly because I don't know what they were. But suffice to say that *Litil Divil* has been worked on by countless programmers, artists and musicians, some of whom only stayed with the project for a short while.

One chap who has been working on the game for most of the last few years is Tommy Rolfe, a programmer at Gremlin Ireland. It's a little-known fact that Gremlin Graphics has an Irish arm, as it were (its main HQ is in Sheffield), but it does tend to keep a low profile (and given that its previous games includes *Plan 9 From Outer Space*, maybe that's for the best. Sorry, lads. Had to mention it).

Until now, the green Gremlin has mostly been concerned with writing games for RTE Television. Not the phone-in games, but ones where the contestants actually play the games while they're on the telly. Apart from another smaller interactive game for French TV, Gremlin Ireland is now onto bigger and better things — in the shape of *Litil Divil*, of course. Thankfully, even though I'm ignorant of the finer points of *Litil Divil*'s past, Tommy isn't, and he's quite happy to talk about it.

"Gremlin Sheffield originally started *Litil Divil*," he says, in a lilting Irish brogue (which made it bloody difficult to hear him when I was playing the tape back, I can tell you). "That which must have been, oh, five years ago now. It produced some artwork, sketches and things, and passed it over to us."

"MY WIFE'S IRISH"

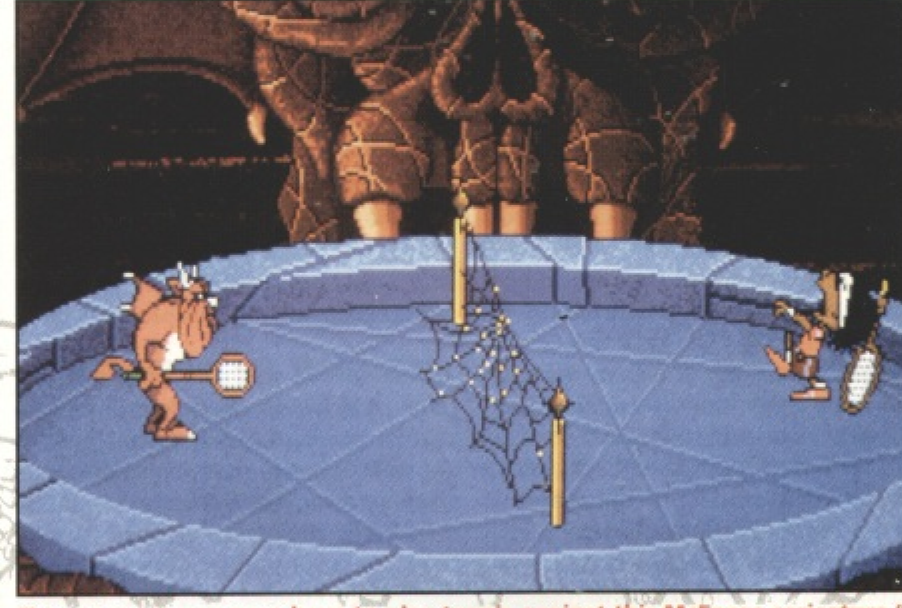
One of the original team members was *Heimdall 2* artist Jerr O'Carroll, who produced the preliminary sketches for Mutt, along with some original artwork. And if you compare *Heimdall 2* with the screenshots around this page, I'm sure you'll agree that his style has carried through.

> **In my opinion, it's pretty damn good.**
>
> Steve McKevitt, Gremlin Graphics

Mutt, the main character in the story, is one of a number of Divils who live in the Underworld (quite why they're called Divils and not Devils will become clear later, I'm sure). "To start with there were five different Mutts," reveals Tommy, "all competing with each other to get through five levels of Hell. We eventually decided that it would be better to concentrate on just one character."

"Mutt's a slug-a-bed," explains Steve McKevitt of Gremlin Sheffield. "Divils spend most of their time sleeping, and so the most exciting thing that happens to them, ever, is sending out for pizza."

Today is the meeting of the 'Grand Council of the Ancients', or some such nonsense apparently, and the point of the little get-together is to decide who ventures forth into the Overworld (above the Underworld, presumably) to bring back the Mys-



"In one room you even have to play tennis against this McEnroe caricature," says Tommy. "Like I said, the main incentive is to make people laugh as they play." Surely, er, you cannot be serious? "I'm afraid so."



"The last room in each level is a combat room, where basically you have to fight the end-of-level guardian," explains Tommy. Thankfully it's more of a true beat-'em-up style than a *Dragon's Lair* dodge-and-run affair, "but it's not so difficult as to put off puzzle-fans," he adds.

tic Pizza of Plenty. Er... what? "The Pizza came in really late on in the project," Tommy explains. "At the end of the day we thought 'Well, where the heck is he [Mutt] trying to get to?' and somebody came up with the idea of a pizza. I don't know who actually thought of it, though."

"It was me, sadly," admits Steve. "I just thought 'what exciting stuff could happen to Divils in the Underworld?' and myself and the co-writer Alan came up with the pizza thing." It was also Steve, seemingly, who thought of calling it *Litil Divil*, as opposed to Little Devil. "My wife's Irish, you see, and she and her family always say "Ooh, you litil divil" to the kids, when they're naughty."

Ah, right — so let's recap: Mutt has to run through the five levels of Hell, to recover a Mystic pepperoni with extra anchovies? That's about the size of it — but, cunningly, Hell is disguised as the Labyrinth of Chaos (poetic licence, anybody?). Each layer of the Labyrinth is filled with a number of rooms, containing puzzles which have to be solved before moving on to the next layer.

Although the puzzle rooms are mostly viewed from an isometric 3D angle, the Labyrinth is first-person, which means that you see Mutt from behind as he runs from room to room. Most rooms can be entered at any time, which makes the game pretty non-linear (a good thing) so if you get stuck, you can happily move on to another puzzle.

"The idea is to create this kind of complex which Mutt has to run around," explains Tommy. "There are 10 rooms on each level: puzzle rooms, arcade-type rooms — different genres to keep everybody happy.

"We tried to go for as many different types of puzzle as possible," he continues. "The emphasis has been on cartoon-style animation, so it's fun to play. We want people to get laughs from it. There's a lot of depth to the game as well, though."

The puzzles are mainly dexterity tests — where the onus is on timing and a nimble use of the old joypad to get you through. There are some logic puzzles, mazes and stuff, which when you put them all together, sound a bit *Crystal Maze*-ish. Was the programme an influence, at all?

"We do get *The Crystal Maze* over here in Ireland," Tommy admits, "but it wasn't a particular inspiration. I can see there is a certain similarity with running around and solving puzzles in rooms. But there's a lot of combat, too — so occasionally you have to beat somebody up or slay a character in order to pass.

Litil Divil is seemingly a very big game — indeed, the graphics and animations alone take up over 40Mb of space on the CD. But was it always meant for the little silver disc? "Originally *Litil Divil* was meant for the Super Famicom CD drive, way back in 1990 or 1991," reveals Tommy. "But it never materialised. So while we were waiting around, we thought it might be a good idea to start converting it to the PC CD-ROM. After a year or so we realised that we'd probably never see the Super Famicom CD, so we just went full steam ahead with the PC version.

"So yeah, I suppose it was always a CD product, although we did bring it out for PC floppy around Christmas last year. That was basically the same game — although obviously it didn't have CD-quality music, and the animations were cut down."

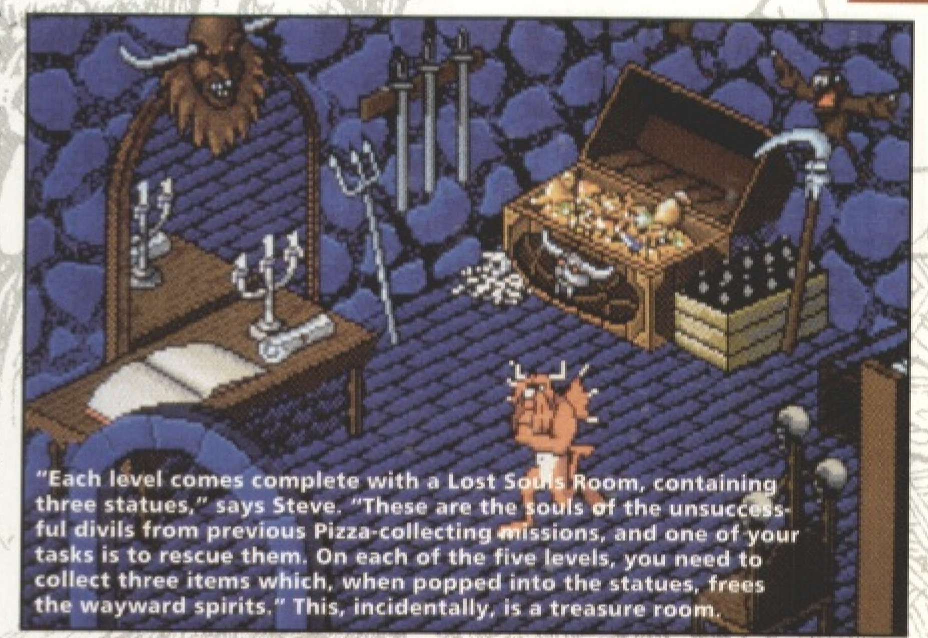
A CD CHARACTER

Well, I've been avoiding the question up to now — but given that *Litil Divil* has a heart of comedy, cartoon graphics, and it's basically CD-only, is Gremlin afraid of comparisons with the dreadful *Dragon's Lair* series? "No, not really," he counters. "I've never really played *Dragon's Lair*, although we do have *Space Ace* which is quite similar. There are certain things which are comparable — cartoony graphics, humour, that sort of stuff — but *Litil Divil* has a much stronger emphasis on gameplay. As well as being fun, we want to give people a bit of a challenge, and not one which just involves twitching a joystick from time to time."

Because a basic PC has a minimum of 4Mb RAM, Tommy and the boys are finding the conversion to CD32 a little problematic. "I know the Amiga very well — I've had one of my own for some years," he explains. "The main problem in converting from the PC to CD32 is the memory — just 2Mb of Chip RAM in the CD machine. That's quite a lot in real terms, but we developed *Litil Divil* originally for a PC with a minimum of 4Mb RAM. So you can see 2Mb isn't really that much when you're creating a graphics-intensive program like *Litil Divil*.

"We recently converted *Litil Divil* for the CD-i machine, which has 2.5Mb RAM, so we had already compacted the data down to that level — and for the CD32 we just had to go a little bit further. So, we had already done most of the hard work and it was just a case of optimising the compaction routines."

"The CD32 version is the fourth version," chips in Steve. "The boys have developed it for the CD-i, the PC floppy and the PC CD-ROM, and they just keep getting better. The CD32 version is without a doubt the best one. It's an immense game, and in my opinion, it's pretty damn good." Oh Steve, you norty tees.



"Each level comes complete with a Lost Souls Room, containing three statues," says Steve. "These are the souls of the unsuccessful divils from previous Pizza-collecting missions, and one of your tasks is to rescue them. On each of the five levels, you need to collect three items which, when popped into the statues, frees the wayward spirits." This, incidentally, is a treasure room.



Above: The Chess Room. "The wizard gives you the evil eye," explains Steve, "quite literally, because he actually rides it around the chessboard after you." And then the nasty ghost comes in and tries to suck Mutt into the chessboard. Urgh.

Left: This is part of level 1, called the Swamp Room, where a series of rocks alternately sink into the water. "The monster eats you if you hang around," says Steve, "so you'll need something to douse his flames. In fact, it might be a good idea to visit the shop and buy something bucket-shaped." There's a clue there somewhere.



Although it might not look like it, the Lava Room is a 3D variation of the old coin-op Frogger. Do you remember the C64 version of Frogger? It was isometric 3D, and damned impressive for the time — and this is just like it. Except with a dog, not a frog.

A WHOLE NEW BREED

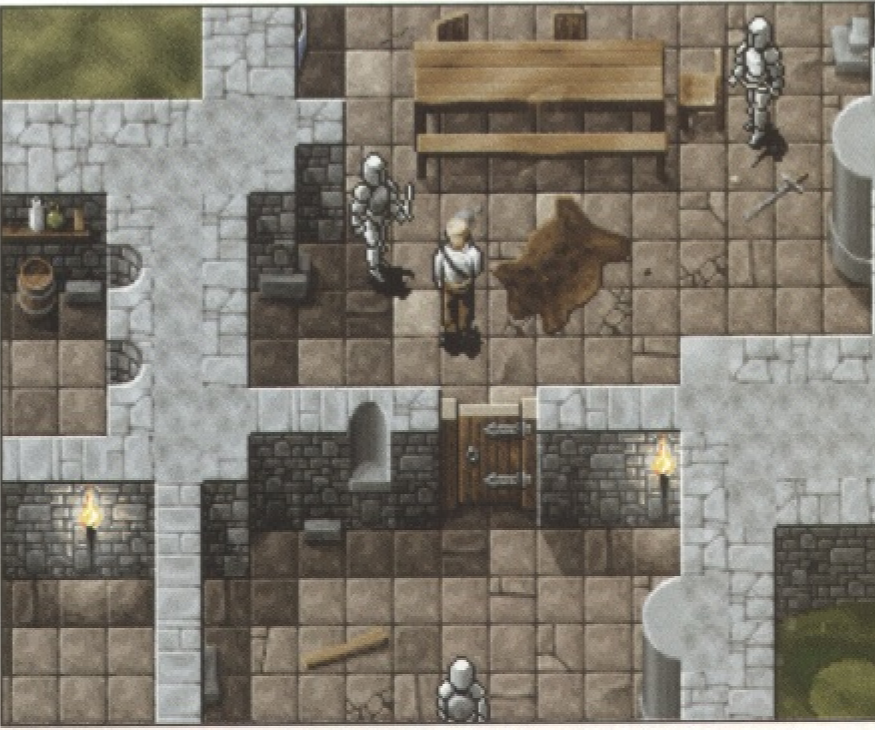
Having conquered the arcade genre, the team behind the Alien Breed games has decided to have a go at writing a strategy game — an entirely different beast, and one which has always proved unpredictable. Simon Byron asks some pretty difficult questions...

When I was, oooh, 14 or so, I used to make regular trips round to my 'mate's' house in order to play on his computer. I didn't like him very much, but feigning friendship for a couple of hours a day seemed a small price to pay for unrestricted access to his computer. A little mercenary, I know, but I was young, wide-eyed and reckless. Or was it spotty, ugly and friendless? I always get the two confused. Anyway...

A particular favourite of ours was a Cinemaware game called *Defender of the Crown*. You could only get it on disk (which my mum would never buy me because we were too poor. Indeed, we had to have our baths in the outside toilet, often while other members of my extended family emptied their bowels — if we were lucky) and it was billed as an interactive movie. Which of course it wasn't.

However, it was a bloody good game. It was basically a strategy affair with a few arcade sections chucked in for good measure, set during the days of Robin Hood (Circa 1200 — history fans — Harry). Your ultimate aim, I think, was to become King of England and your successes and failures were depicted by occasional animate scenes — hence the interactive mov monicker. The best of these anim tions, though, was the one whic popped up whenever you came acro a sultry young lady who you fancie marrying. It was tasteful stuff: you' view her from behind as her dre slipped off and the two of you woul start indulging in a bit of horizont jousting in front of the fire. Of cours you saw nothing naughty at all (i fact, I'm sure I've embellished th events somewhat) but for young ho blooded males like us it was the equivalent of flicking through, ahem, 'men's interest' magazines.

The reason for this embarrassing reminiscing is Team 17's recently announced epic entitled *King of Thieves*, which is being developed by Andreas Tadvic and Rico Holmes, the duo behind the excellent *Alien Breed* games. And it's got much in common with *Defender of the Crown*, see? But will it have any luurve scenes? It's an important question, and one which causes those charged with making a good impression with *King of Thieves* to pause for a while.



"If you've seen *Gauntlet*, *Chaos Engine*, *Jurassic Park* or, dare I say it, *Alien Breed*, then you'll have a pretty good idea of how the arcade sections will work," states Rico. "We reckon that these arcade sections will make up 50 percent of the overall game — although you will be able to skip them if you want to concentrate on strategy."

> **"Personally, I reckon there should be loads of gore and genuinely shocking material."**
>
> **Rico Holmes, King of Thieves' graphic artist.**

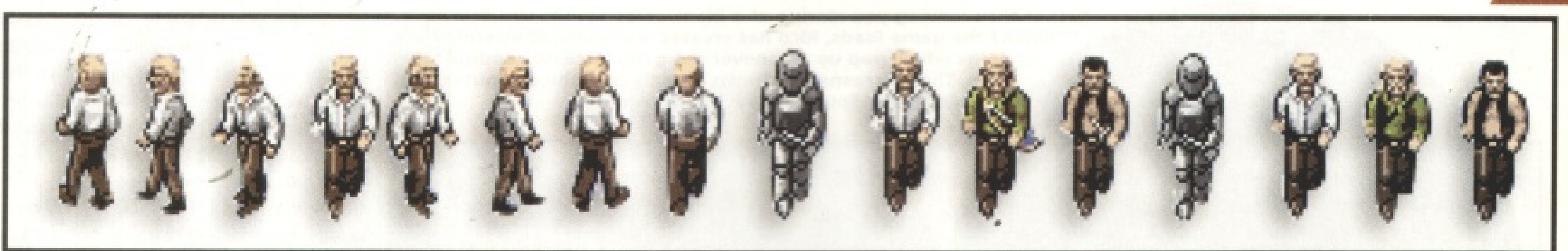
"I hope so," says Marcus Dyson, Team 17's Development Coordinator, eventually. "Will it, Rico?"

"You're a dirty old man," laughs Rico, *KOT*'s graphic artist. "We'll just have to see what we can do with MPEGging. Would Mick [Team 17's MD] pay for an, erm, model?"

Unfortunately, the numerous suggestions for what kind of love scenes the game could include become too lewd and puerile to print in a family magazine. So it's on to more professional matters. Like what on earth is the game about?

PROJECT: King Of Thieves
PUBLISHER: Team 17
DEVELOPER: Rico Holmes (Graphics); Andreas Tadvic (programming)
INITIATED: May 1994
RELEASE: Easter 1995





These very early sprites were created so Rico and Andreas could decide how the main character will look. "We were hoping to have a guy carrying a longbow," explains Rico, "but it would have been too unrealistic. At the moment the hero throws knives during combat, but, like most things to do with the game at the moment, this could easily change."

MAGNA CARTA

"It's set in mediaeval England," begins Alan Bunker, Team 17's PR geezer and driving-force behind some of the racier suggestions during our earlier conversations, "and has strategy elements similar to the 'Risk' boardgame, where players strive to conquer as much of the map as possible."

"There'll be the option of arcade quests when they become available in the time-line," adds Rico. "So you can expect some great sub-games when you go a-killing."

"Yes, we're planning to incorporate *Operation Wolf*-style sections where the player has to storm ships and the like to pillage them for money," Marcus chips in. "The important thing in *King of Thieves* is not to totally destroy the ship as this will obviously cause it to sink and loot will be lost."

"These gameplay elements — and there will be more, including storming castle scenes which will have a perspective similar to *Laser Squad* — demonstrate the amount of flexibility and the level of effort that is going into the creation of the game," explains Alan. "We're hoping to make *King Of Thieves* the most complete, competent and fun game to play out of bed. We want to be environmentally friendly, so we're encouraging people to become celibate and play *King Of Thieves* instead of snogging. This game alone will actually be better than any saliva-swapping anyone's ever likely to have participated in — and this, as a result, reduces the chances of spreading horrible diseases. Y'see, it's all been carefully thought out to make the world a better place."

"It's something we want to pass on to couples so they can sit in front of a monitor and share each other's company while having fun... and in the end, it's all safe and goo-free," suggests Marcus.

According to Rico, the arcade sections will work "really well," and at this stage, these segments are changing all the time.

"We were considering a sword-slashing kind of affair within the castles, but then we realised that this could prove duller than the Bournemouth Conservative Conference (just a bit of politics to show that we're socially aware). So we're reconsidering this bit — but trust me when I say we'll come up with something totally zappy and action-packed!"

"I hate to mention our pedigree..." begins Marcus.

"But go ahead anyway..." interjects Alan, PR-ishly.

"...Well, there is a very good chance that Rico and Andreas will provide something to keep arcade fans occupied for many an hour, considering their past record."

It's worth pointing out that *King of Thieves* is still very much in its infancy. It's due for release around Easter next year, and this is the first of several Work in Progresses you can expect to find in *The One*. Over the coming months you'll witness the progression of the game from initial design to finished product.

So who came up with the original idea? "It was me, me I tell you — just like the concept for *Alien Breed* and the design for every other game myself and Andreas have done!" blurts Rico. "Sid Meier gets 'A game design by Sid Meier' all over his games — I get nothing!"

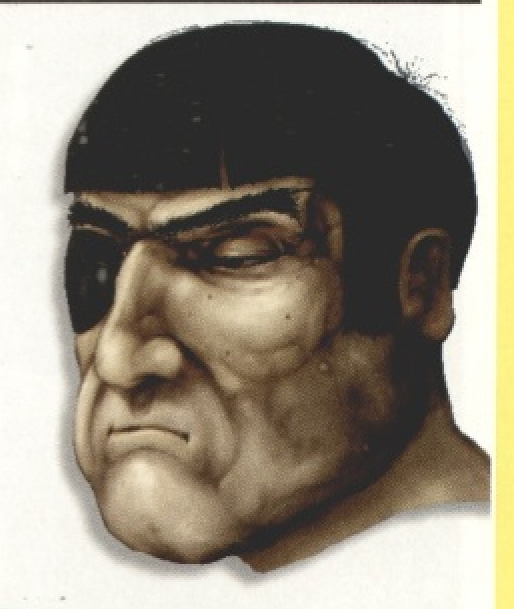
"But he does get paid a lot," suggests Marcus.

"Yes, he does," agrees Alan.



The Team 17 boys in all their, ahem, 'glory'. That's Marcus Dyson on the left, and Alan Bunker on the right. The reason why we haven't got any pictures of Rico is because he was taking the picture, obviously. But don't worry, girls — we'll endeavour to get a piccy of the graphic artist for the next WiP.

> **"This is our most ambitious project yet."**
>
> Marcus Dyson, Team 17's Development Coordinator.





Like most games, the background graphics are constructed from a series of blocks. "These blocks will form the forest," offers Rico. "The hardest part is linking them together, but when everything's running smoothly, adding additional animations and tweaking things is no problem. This will form one of 15 or so arcade levels when it's complete."

JIMMY CARTER

King of Thieves is a bit of a departure from Team 17's slick arcade offerings. Considering the fact that Rico and Andreas are best known for their action-packed blasteramas, it's surprising to discover that they're confident about maintaining their impressive track record — even though designing a 'strategy' game is fairly new to them.

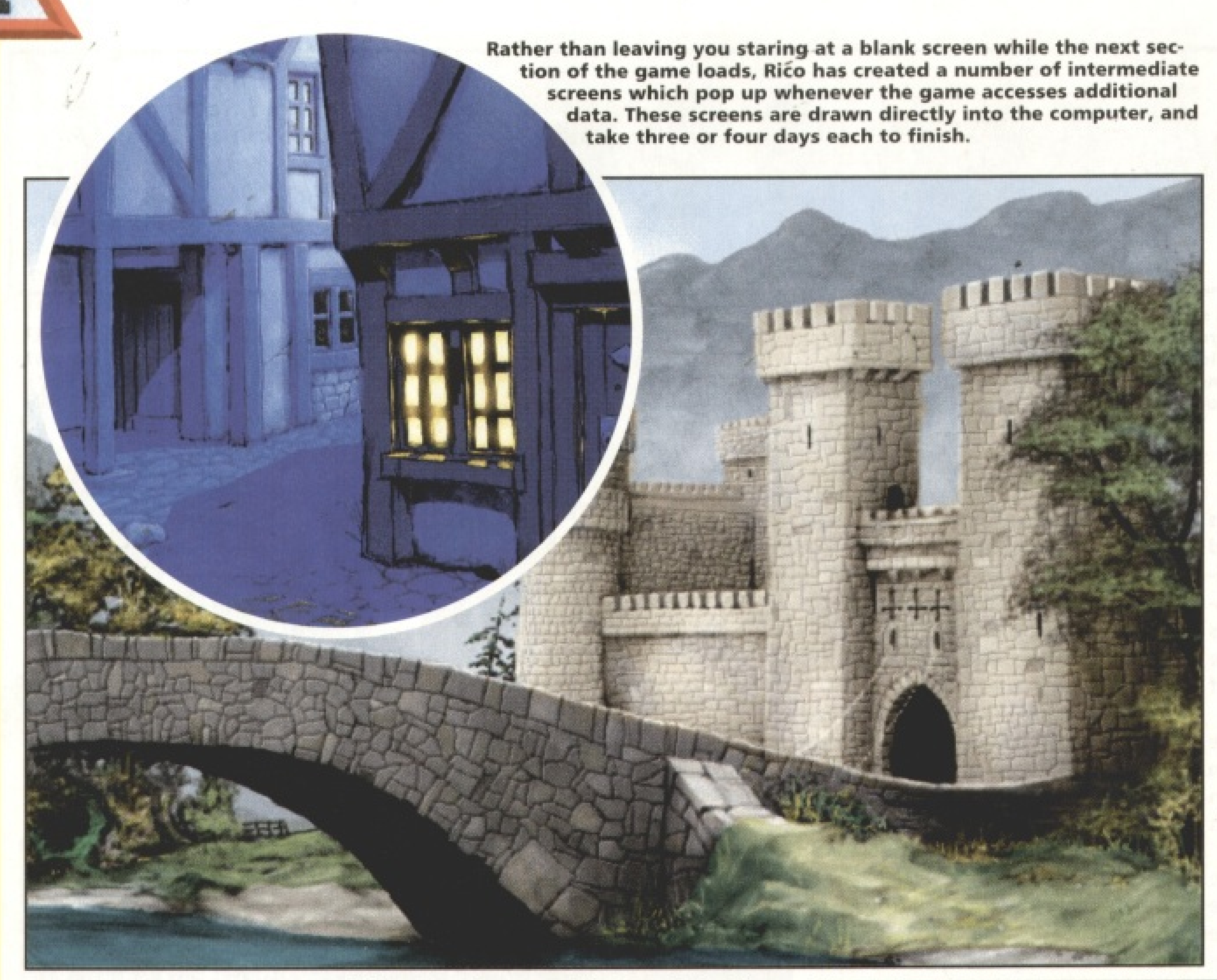
"We've never done a really in-depth game like this before," says Rico. "I've always had a thing for mediaeval/fantasy games, but nothing like *Dungeon Master* or *Eye Of The Beholder*. I prefer it to be simple, fun and balanced — which, hopefully, is how *King of Thieves* will turn out in the end."

"For a strategy game, it will have a surprisingly large variety of arcade sections," adds Marcus. "I mean, we're not talking SSI stuff here."

"We have found it a little difficult adjusting to this kind of game," admits Rico, "but mainly because the idea for *King of Thieves* is really great in my head and I have a lot of difficulty communicating my ideas. This game also requires the input of more than one person for the design. I guess I'll get more help when there's more game on the table.

"We've never said that we'd only write arcade games — it's something that we've been branded with rather than choosing as an identity. So we've done arcade games that have put the opposition to shame — who's to say that we're not equally as good at producing other genres?" Who indeed?

Rather than leaving you staring at a blank screen while the next section of the game loads, Rico has created a number of intermediate screens which pop up whenever the game accesses additional data. These screens are drawn directly into the computer, and take three or four days each to finish.



"I used to draw on to paper and then scan the artwork in," explains Rico, "but now I find it much easier just to work directly on the computer." The results, as you can see here, are truly amazing, and when Marcus describes some of the graphics as "works of art," he isn't exaggerating.

"The knights are only in there for test reasons," says Rico, "to give an idea of how the game will end up looking. We haven't got the arcade part up and running just yet — realistically, I think we're about four weeks away from a working version."

Marcus. "Particularly in the early stages, our programmers are given pretty much a free rein as they're the ones who are the most creative, know exactly what can be achieved and exactly what they're aiming for."

"Yeah, then we come along a little later and ask them to start all over again, completely revamp their stuff and cause headaches all round," jokes Alan "After all, games development was never meant to be easy!

"But seriously, Team 17 is unique in that games receive inspiration and input from many parties: marketing and PR people, games testers, MDs, project management people and, of course, programmers. It's because so many people's ideas are incorporated that Team 17 games very rarely disappoint. *King Of Thieves* is very much a Rico and Andreas inspired game, but other members of the company will no doubt begin to get more deeply involved later on. One other key difference at Team 17 than at other software publishers is that ideas are actually listened to, and quality of product is genuinely the most important thing!"

"This is our most ambitious project yet," Marcus confides.

"Too bloody right it is," adds Rico. "You may be surprised from the little that's been seen so far that there's already a damn sight more backstage stuff gone into the graphics than any of the *Breed* games."

"They are awesome, though," concludes Marcus. "You've seen some, we've seen more, and some of the things Rico has come up with for *King Of Thieves* are truly works of art."

And that's about it for this month. In our next behind the scenes look at *King of Thieves*, we'll be focussing more on development problems, and how the in-game features are coming along. As I mentioned earlier, this is the first of, ooh... literally many looks at this ground-breaking game, the next of which will be in a couple of months. See you then.

The amalgamation of three genres — strategy, shoot-'em-up and beat-'em-up — could potentially be disastrous, but Rico is sure that a liberal sprinkling of that 'Team 17 magic' will see them through.

"We incorporated *Ping-Pong* into *Alien Breed* and that worked!" he laughs. "Hopefully, it will be successful. You should feel at home with it whatever type of game you play."

"I think all really successful games are a combination of two or more genres," muses Marcus. "When I worked on *Amiga Format* we were always taking the rap for being a strategy game fan's mag, but it was never really the case. There have always been many Amiga owners who are fans of management/RPG games, but equally there have also been lots of arcade/platform enthusiasts. Amiga owners are not generally so short sighted as to adhere to one type of game only. I believe good arcade games still have a market, just as good strategy games do, and *King Of Thieves* will prove that by offering the best of both worlds..."

"...And because we have so much time with *King Of Thieves*, it means we can really focus on the gameplay and ensure it gels well," adds Alan. "The game was originally scheduled for a late '94 release, but it will now spill over into next year — this has been done deliberately in order to give Rico and Andreas plenty of time. *King Of Thieves* will be a huge release for us and we have no intention of screwing things up by rushing it along. And a game with so much in it has to be tackled head-on with everyone behind it 100 percent. It's been a while since our dynamic Swedish duo have done anything new, but the wait will be worthwhile. Aaagh, don't you just hate cliches?"

With the strategy element appealing to more mature gamers, will the game include more 'adult' elements, like explicit violence and stuff ?

"Personally, I reckon there should be loads of gore and genuinely shocking material," admits Rico, displaying a disturbing side to his usually placid personality, "but then it might get censored..."

"...That's the problem — there actually is censorship in computer games," elucidates Marcus. "Games now have a little logo on the box advising people what age group it is 'suitable' for. And that can limit your potential market."

"That said, nobody's ever said 'No' to anything I've done so far," continues Rico. "Except when *Alien Breed II* got censored and the mangled bodies were removed. That was a real bummer." Er, quite.

"But we have reinstated them for *Tower Assault*," explains Marcus, "At the cost of a 15 age-rating."

WHORESON CARTA

With Rico and Andreas both based in Sweden, Team 17 gets to see any progression only once in a while — but that suits both parties.

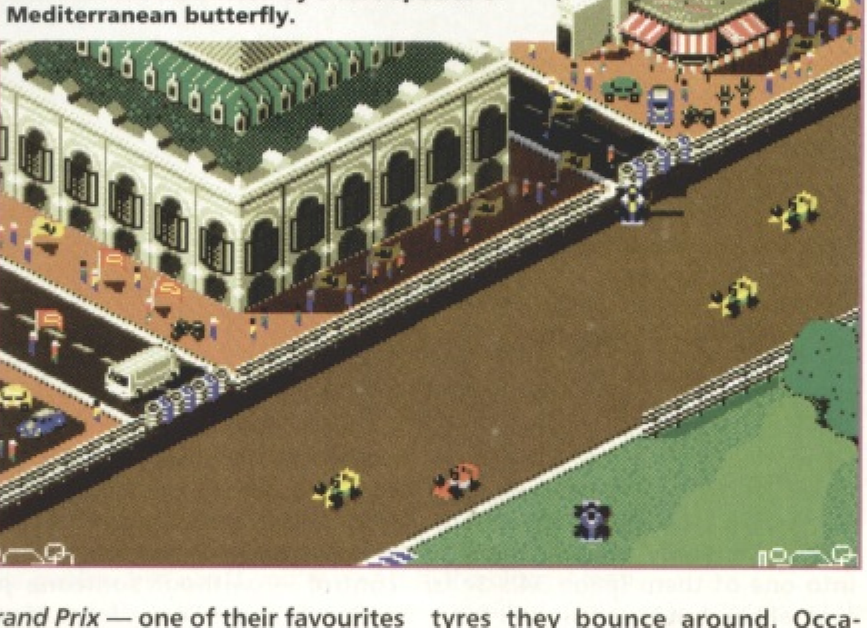
"I try to show as little as I can get away with..." smiles Rico.

"...But that suits us," counters



THE BIG END IS NIGH

In another bid to get banned from Smiths, The Hidden's follow-up to the excellent platformer Donk! (nee Dong!) will be a car racing game with a, er, rather rude name. Andy Nuttall avoids the blushes.


Brundle was distracted by a rare species of Mediterranean butterfly.

PROJECT: The Big End
PUBLISHER: Supervision
DEVELOPER: The Hidden: Craig Howard (graphics, AI); Will Bell (Programming); Simon Leggett (graphics, AI)
INITIATED: September 1993
RELEASE: October 1994

Hmmm. *The Big End*. Only the *Viz*-style minds of *The One* team, or the puerile brains of The Hidden could come up with a car game called *The Big End*. Following his first game *Dong!* being hastily re-named *Donk*! at the last minute (because of reports that WH Smiths wouldn't stock it), Craig Howard of The Hidden is determined to get a double-entendre into one of his games somehow.

"It took us ages to think of *The Big End*," he says with a grin. "It's got a great double-meaning, and the boss really likes it. We're planning to do a rally game next, which was going to be called 'Muck 'n' Rubber'; maybe we'll carry on with it at some point." Oh dear...

The Big End (or *TBE* as it is known), in case you were wondering, refers to "the larger end of the connecting rod in an internal combustion engine," apparently, and so has at least some reference to cars. For it's a racing game, you see; a fast, colourful zoom-around that manages to steer clear of the obvious *Overdrive*/*Skidmarks* clone tags.

"We've gone for an isometric view, which is obviously still overhead like *Overdrive*, but it adds a bit more depth," Craig boasts. "The cars are further away than in most games, so you can see more scenery — and hence you can see the corners earlier and react to them. That alone makes the game more playable."

Each member of The Hidden is a big fan of car games. They spent a long time "researching" *Formula 1 Grand Prix* — one of their favourites — along with the obvious *Overdrive* and *Skidmarks*. "You'll be able to pick TBE up and drive around — but hopefully you'll crash on the first corner," says Craig, somewhat cryptically. "The car algorithms are realistic. In other car racing games they just have inertia; we've got proper handling just like in *F1GP*.

"We've spent an enormous amount of time doing just the artificial intelligence and the handling of it all. Hopefully, the overall feel should be different, but still familiar, if you see what I mean — in the same way that most footy fans find *Sensible Soccer*. It sort of carves its own niche, its own feel, so hopefully *TBE* will play uniquely — to go with the unique graphics, perhaps," he laughs.

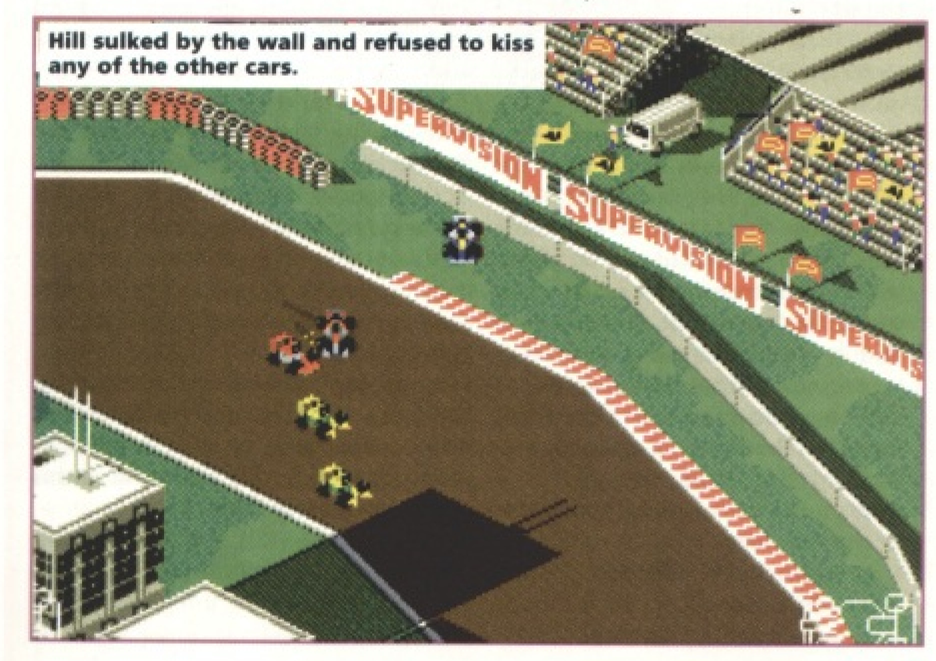
Another trick they've, ah, borrowed from *F1GP* is the use of a number of cameras: "The cars won't be fixed in the centre of the screen as they are in, um, some games," Craig reveals. "The camera will pan around intelligently to show the maximum amount of course coming up as possible."

As Craig says, *TBE* "is packed with algorithms and options," but he's keen to emphasise that it can be an arcade game if that's what you want. "*TBE* will be as complicated as, say, *Jetstrike* was; but the novice player will be able to get into it more easily. The average *Overdrive* player could play this game, but also the *F1GP* players will enjoy it too.

"It has all the little twiddly bits like when you're on the grass it sprays up, and when you hit the tyres they bounce around. Occasionally sparks come off the road, and of course, you leave skid marks behind [titter ye not, small child]. But we're not forgetting the more demanding racers," he stresses. "We're also putting a management aspect into it. It won't be anything radical, because it's not a management-style game, but it's intended to give people a little bit more depth if they want it."

On the graphics front *TBE* will feature tunnels and bridges, but will use a unique system to display them. "If, say, we did the tunnel from the Monaco circuit," explains Craig, "we would build it using beams and girders — effectively the bare bones of the tunnel. Then we'd put loads of shadow on it, so it looks very dark and you know you're in a tunnel, but you'll always be able to see your car. Okay, it's not a 100 per cent perfect solution, but we think it works.

"The graphic system's really clever," he continues, modestly. "It uses all 256 colours, so if a car goes under a shadow it won't just go black; it will actually be shaded down to make it look darker. You should hopefully see the clouds above the track as well." Because it's 256 colours — yes, you guessed it — *The Big End* will be A1200 and CD32 only at first. "We really like designing for those machines. We will try to make an A500 version afterwards, but we have to be realistic; we have to look at other platforms as a means for bringing money in, so that we can plough some of it back into Amiga development."



Hill sulked by the wall and refused to kiss any of the other cars.





What's the difference between a herd of elephants and some plums...?

Nothing, they're both purple, except for the elephants!

SPHERICAL WORLDS

Black Legend/Croteam

I was pleasantly surprised recently, when Black Legend brought a representative from their Croatian office around to show us some of their forthcoming attractions. You've probably already bumped into one of them (page 34's *Sensi* look-alike), but that's not all folks, and with the aid of Richard Holmes I'd like to present to you another two games that are currently 'in development', as we say.

The first of these games goes by the name of *Spherical Worlds*, and features a, er... spherical hero, who has to work his metallic way through overhead-viewed levels filled with rampant nasties, just gagging to hurt you in a fatal sort of way. Richard explains...

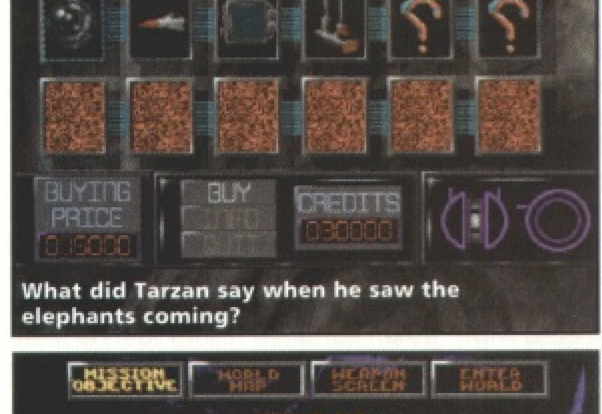
"We're still adding the 'sphere' element of the game play, with ramps making you climb and descend to gain speed, and the possibility of some jumps in there as well. We're trying to make it a bit of a combination, with elements of shoot-'em-up, *Gauntlet* and *Marble Madness*, so it's got a different feel to it. We also think it's quite important to have a good view of distance around you — to feel that you're in control — without someone just suddenly appearing in front of you, so we've done this by making the characters quite small on-screen."

The game also carries a certain *Alien Breed*-ness as far as collecting items goes, with keys and money littering the floor. There are a number of different keys on offer, and a 'big gun shop' where collected credits can be exchanged for better weaponry and extras such as maps and, er... stuff.

"It's very much a new idea, combining the best of *Alien Breed*, *Gauntlet* and that sort," explains Richard, "but the main selling point has got to be that it's not just 'go out and blast them', you have to think about where you go and how you use keys. Do you use them to collect money, or do you head off somewhere else? Another major selling point is that it's just a hell of a lot of fun, a really good blast."

The game will be split into a number of large levels, with a handy save option to avoid frustration and make it more of an adventure rather than just a 'good shoot-'em-up'.

Well, shipmates, it certain looks and sounds like a rather tasty morsel, and if you can hold your water until November, you'll be able to sample their cookies for yourself. (What are you on, and can I have an ounce? — Simon).



What did Tarzan say when he saw the elephants coming?

"Here come the plums." He was colourblind!

EVIL'S DOOM (WORKING TITLE)

Black Legend/Croteam

"Knock, knock!" "Who's there?"

"A little old lady". "A little old lady who?"

"Hey! I didn't know you could yodel!"

Next to emerge, all wet and 'scarce half-made-up' from Croteam's black bag of unfinished stuff, is an interesting 3D-viewed dungeon romp, currently operating under the working title of *Evil's Doom*. At the time of writing, there's no set story line — in fact, there isn't even a game; just a very attractive 3D engine that allows you to wander around admiring the gorgeous stone cladding. Once again, our pal Richard Holmes helps us through the darkness...

"At the moment it's basically a routine with the high-res interlaced game screen at the top, which has yet to be spaced out properly, and 3D code that looks like *Doom* [see the next Mini WiP, fact fans]. You'll also notice the detail and light flickering that's been added to give it that right atmosphere, while a programmer has spent about a year and a half designing monsters, locations and that sort of thing. All the programming is in there, and now it's basically a question of making the game around it — that's what we're concentrating on at the moment."

It seems that, though from a 'Work in Progress' point of view, the game is in its earliest stages, from where the producer is standing it's already about 70 percent complete and most of the hard work is already 'done'.

Having mentioned *Doom*, I wonder if that's the angle Black Legend is going for, or should we expect a more *Dungeon Master*-esque romp?

"It's more likely to be a fantasy role playing game; we only want the *Doom* comparison as far as the full screen goes. There are a lot of new ideas going into this game, but we're still not decided on the final product. I can promise that it will be a very polished game — not just *Dungeon Master* 36."

And so, bold adventurers, with that, it's time to leave Black Legend for now, and as far as *Evil's Doom* goes we shall not be returning to this place until early 1995.

The future... it's a frightening place. (It's not a place at all Matt, is it? — Harry).


"My wife's gone to the Caribbean."

"Jamaica?"

"No, she went of her own accord..."

DEATHMASQUE

Apache

By now, most people who read computer magazines, whether multi-format, PC or Amiga, will have heard of the game *Doom*. It is, quite simply, a 3D shoot-'em-up, playing in first-person perspective. Though there have been a number of games in the past that have tried to produce such an effect (even the Amiga has had, for instance, *Hired Guns*, or even the raptor bit from *Jurassic Park*) *Doom* is generally accepted as the best yet. It's not surprising, then, that a huge number of copy-cat products have started to surface (believe me, the PC front is already flooded with crap pretenders) and the Amiga looks set to receive its first real offering.

Deathmasque has, rather intelligently, avoided bothering with any huge, boring storyline, and has just opted to go for 'tons of fun — with a jolly big gun'. The end result is a simultaneous two-player combat game, with emphasis on super-fast action, strategy, exploration and atmosphere (it says here). You view a split-screen, and players operate as one of three characters, with attributes designed to appeal to different playing styles (don't worry though, they've all got huge guns!)

The plan is that you will have to work your way through scenarios such as prison asteroids, alien space craft, warehouses, caves, Martian colonies and genetic research stations, killing the various armed bad guys and strange monsters that you meet along the way.

...Boom Boom!

Because the game allows for simultaneous play, two players can also indulge in a simplified 'who can kill the other person first?' competition, where all the really fancy stuff is stripped out and you just have to find and ultimately shoot the other person. This game will be spiced up with the addition of such toys as *Total Recall*-style holographic clones (which you can set up and then lay in wait nearby) and *Predator*-style cloaking devices (a bit like Spy vs Spy, then? — Andy).

Apache is working hard to keep the speed up without having to resort to tiny game windows — offering the player three different detail levels for personal preference.

As you can probably imagine, this works superbly in *Doom*, and if Apache can do a decent job of creating this effect on the Amiga, it'll have a bit of a hot potato in its hands. And no mistakin'.



SUPER LOOPZ

Audiogenic

"My dog's got no nose."

"How does it smell?"

Have you ever noticed that there's no such thing as a puzzle game? I mean, obviously there *are* such things as puzzle games, but not if you're a software publisher who's drafting up a press release. Then there are only such things as 'highly addictive puzzle games' or 'strategically taxing puzzle games'. Well I think it's time to cut the crap, and refer to them as they truly are. And so ladies and gentlemen, may I present to you — 'Another version of *Pipe Mania* with a touch of *Tetris* thrown in for good measure'. Hurrah!

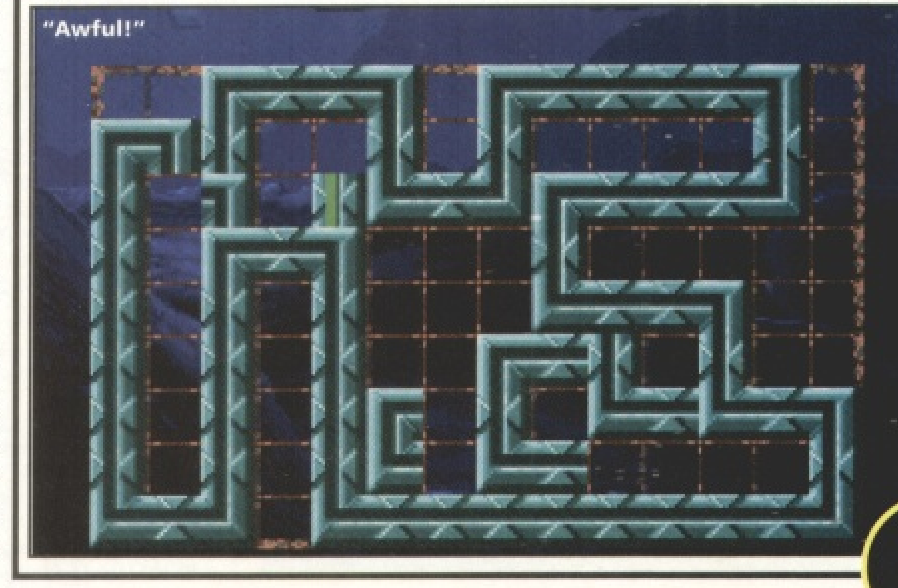
No offence, you understand, as *Super Loopz* actually looks to be quite an interesting little brain churner. It is quite similar to *Pipe Mania* in that you receive bits of 'tubing' varying in size and shape, and you must rotate and fix these pieces onto an overall board in an attempt to make a set number of complete loops (or, hey, 'loopz') before your time limit runs out.

You can have as many individual 'loopz' on the go at the same time as you want, or you can concentrate on making the biggest loop possible. Obviously, after a while the screen begins to get cluttered, forcing you to stock pile useless bits in any available space.

You can rotate the pieces before placing them, allowing you to twist and turn like a twisty turny thi... (snip. I've already used that gag on page 30! — Simon.) and you can use 'Gophers' to clear a certain amount of unwanted pieces.

The final game will feature an arcade mode, with 10 'loopz' being completed within a progressively tighter time limit; a standard game, where you set the difficulty level yourself; and a challenge level where two people play against each other simultaneously on separate playing fields.

These features, plus the inclusion of bonus rounds, should keep the general puzzle lovers happy, and in a month's time we'll be bringing you a full review. Aren't we great!


"Awful!"

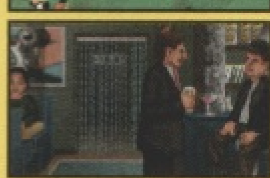


REVIEWS









HOW DO WE DO IT?

At *The One* we believe that a picture speaks a thousand words. Each review begins with a short introduction, telling you what sort of game you're reading about and outlining the plot. Then we follow that up with illustrations, maps and diagrams accompanied by informative captions that demonstrate every aspect of the gameplay. Finally there's the Verdict where we explain the game's good and bad points in detail, so that you can work out whether the game's for you or not. Though a review is written by one person, the whole team plays every game reviewed and the Verdict and scores are based on everyone's input. Based on years of research this is, quite simply, the best game reviewing system devised by man. Probably.

THE VERDICT PANEL EXPLAINED

This piccy shows you clearly which Amiga - A500/600, A1200 or CD32 - the game is being reviewed on.

This panel indicates who is publishing and who created the game, along with essential info such as how much the game costs, when it'll be released, the control system(s) used, how much memory your Amiga needs to run it, how may disks it comes on (and therefore how much swapping you can anticipate) and even whether you can install it onto your hard drive.

This percentage indicates not only how well-drawn or animated the graphics are, but also how well they complement the game. Some games look great in static form but may be slow and jerky 'in the flesh' which will be indicated by a lower-than-expected Graphics score.

As with Graphics, the Sound score isn't based purely on the quality of the tunes and sound effects, but also on how well they enhance the game. For instance, an all-guns-blazing shoot-'em-up with a silly bouncy jingle wouldn't do well here.



A1200

CD32

Playability, which we hope will soon be incorporated into the Oxford English Dictionary as a 'real' word (write to your MP!), indicates how easy the game is to get into and how much fun it is to play. Things like poor control or cluttered screens will take this score down.

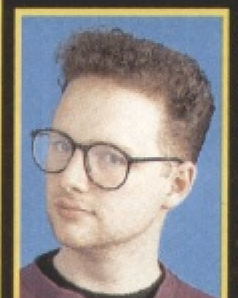
Another 'new' word, Lastability indicates whether you're likely to finish the game in a day or a year, and also whether the game is one you're likely to keep returning to time and time again. It's a rather important mark, especially with games being so expensive.

The Overall score is the definitive guide as to whether a game is good or bad. It takes into account many factors other than the four main ones listed above, which is why it's not simply an average of those scores. Anything scoring 85% or above is considered an essential purchase.

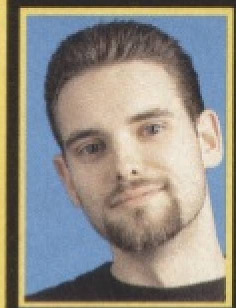
The Amiga family is even bigger than ever now, with people able to buy A500/600s, A1200s and CD32s. Here's where we'll tell you about how the game runs on the machines not covered in the main Verdict panel, as well as whether any enhanced or cut-down versions of the game are planned.



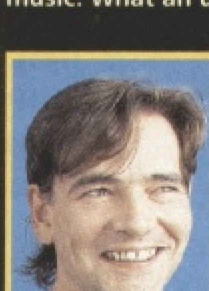
SIMON BYRON
Simon's gone on holiday, so we can write whatever we want about him. We've always thought he's a bald, stupid, four-eyed, snaggle-toothed, greasy, bossy, stupid, unfunny, sticky-out-eared, uppity, tarty, two-timing, sad, gutless, biggly-booted, crap-at-editing, circulation-reducing git. His mum has also asked us to say that she's fed up with washing his smelly pants.



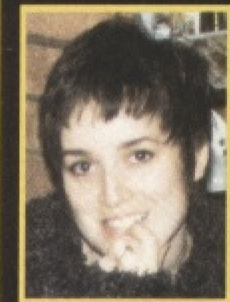
ANDY NUTTALL,
If Andy was ever allowed to take any time off, then we'd make no bones about letting you know that he's a Welsh, candy-floss-haired, disorganised, boggle-eyed, phlegm-spraying, "ooh 'ullo," carrot-topped, sheep-bothering, crap at rugby, Welsh, Norman-no-friends, mine's a half-of-light-and-bitter-top boyo, relentlessly cheerful, gimpy, softly-minted, taffy git.



MATT BROUGHTON
When Matt pops over to Tenerife next month, we'll be able to explain to all that he's a rubber-necked Essex boy with a crap-voice, no talent, and an oh-so-trendy beard, who fancies himself something rotten. He's also a blind, vain, puffy-haired, Oil-of-Ulay-using git who has — after all these months — admitted that he like Björk's music. What an utter ponce!



HARRY ATTRILL
The fact that Harry's an old, sad, unpopular, pedantic, miserable, stripy-socked, big-words are clever aren't they?, going-out-with-a-thesaurus, Radio-4-liking, deckchair shirted, always-war-reminiscing, crap at Sensi, can't-spell-humorous, haggard, damp, set-in-his-ways, full-of-useless-information git, means nothing to us. We wouldn't like him anyway.





JO WINSLOW
Of course, there's nothing bad to say about Jo at all because she's a girl and girls aren't ever horrible. Ever. Nope — they're made of 'all things nice' which means that they never get up to the horrid things that boys do. But we find it hard to believe that old Elfy bloomers never blows-off in the bath, or picks her ickle, pricky nosey-wosey. Don't we lads?



UNIVER

Will Core's latest graphic adventure be universally applauded by all? Over to Simon Byron, who after a long period in comic therapy is now happy to be 'just this bloke only too well aware of his insignificance in the great scheme of things'.

Clive's new Cybertoothpaste was minty, blue and refreshing too!

About six months ago, the ever-smiling Susie from Core strode into our office clutching several disks, wearing a grin that was so wide it made her lovely eyes water and her pretty nose bleed. After a few minutes of the customary innuendo and stupid comments, she revealed why she was visiting.

"I've got an early version of *Universe*, our next graphic adventure," she chuckled, her cheeks getting rosier by the minute. "It's from the team behind *Curse of Enchantia*. So it must be good."

Mistake number one. Although *Curse* was applauded by some magazines, it left us here at *The One* none-too impressed. Its main failing point was the fact that you couldn't die, making the whole adventure tension-free. I made a mental note to raise the point when I could fit a word in sideways and continued listening and nodding occasionally.

In due course, the early preview version loaded. "Well, what do you think?" inquired the bright 'n' bubbly young softette.

At this point in any presentation, if a game looks dodgy, we offer constructive criticism or, more likely, laugh the PR person out of the building. However, on this occasion I was feeling particularly cheerful for some reason or other (I think I'd seen some horrible car crash on the way to work or something) so I kept my trap shut.

"Mgghs msmm-umm," I offered, wishing that I hadn't decided to keep my gob tightly closed. If you spoke fluent rubbish then you would have realised that I was trying to say that it looked quite nice. This is the kind of non-committal remark we come up with when we're trying to think of something constructive to say about a game we don't like. And I didn't like *Universe* one little bit.

There was nothing wrong with the plot, apart from the fact that it was virtually identical to *Flashback* (you know the kind of thing: young lad — this time called Boris — is sucked through a computer of some description, across time and space and into an alien world, blah, blah, blah, blah, blah). In Core's defence, a great story teller did once say that there are only seven scenarios in the world. Obviously one of them's labelled simply *'Flashback'*.

Nope — I couldn't put my finger on exactly why I disliked the game. I just did. So you can imagine my reaction when, months later, Susie rang up and informed me that she'd be bringing down the finished game the following week. "Great," I lied. "What's it like?"

"It's mega," she enthused.

Pencilling this comment in for inclusion in the next feature we do about PR people lying through their fiery pants, I slammed the phone down and let out a long wail.

But do you know what? For once in the entire history of PR, she was right. *Universe* really is 'mega', (whatever that means — Harry.).



(Left) What separates *Universe* from the likes of *Beneath A Steel Sky*, *Kyrandia*, and the *Monkey Island* duo, is its use of arcade sections to break the action up. They're only simple sub-games (here you have to manoeuvre your craft into the docking arms) but they're entertaining nonetheless. However, you can't save your position whilst attempting to complete these sections, so it's worth backing-up regularly .

(*Above*) Once you've managed to reach Wheelworld, a huge rotating space station owing more than a passing nod to 2001, the game opens up a little. Although you can't leave through the security gate (at the bottom of the screen) you can jump into your space car and travel to different landing bays dotted around the place (shown left).

Universe's intro is a little disappointing. Given that this new graphics system allows all kind of visual trickery, the decision to recount the events prior to the adventure with nothing more than a few static screens split up with simple animations is a little odd. That said, I can't remember a graphic adventure with a huge animated intro, so we'll forgive them this time. But would someone please conjure up a huge cinematic intro at some stage? Thanks.

Background animations bring most screens to life. Some are more subtle than others (spaceships flitting past in the distance) while the more impressive effects, like these vehicles racing around a location known as the Arcway (complete with sprite scaling and all that), are hard to miss. Fortunately, they can't run you over. Phew.

(*Above*) The hottest substance in *Universe* is Carvite, an immensely addictive drug which can be traded for information or property. Most users of the drug can be spotted a mile off — they usually live in the seedier parts of the cities and dress in attractive brown paper garments. Sinisterly, valuable security passes can be obtained from certain individuals. Much like in real life, really.

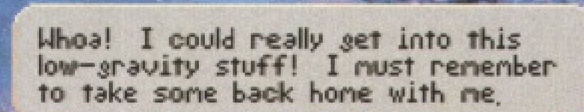
As you'd imagine, there's plenty of travelling through space to be done in order to get from A to B, so it's fortunate, then, that a handy car thing can be stolen. Although using it amounts to little more than clicking on a few lines of text, with your actions displayed with a number of small animations, it's nice to see the programmers trying to do something new.

GETTING STARTED...

In a controversial break from tradition, I've decided to guide you through the opening stages of the game so that you — yes YOU! — can witness the kind of puzzles you'll be up against.



For some reason, Boris begins his quest perched atop a barren asteroid. There's nothing here but a solitary satellite dish so the only thing to do is leap off onto this larger asteroid (*right*). There are loads of discarded objects to be collected here, including some rocks and a circuit board. From here, the next stage is but a leap away...



...quite literally! You see, what with this being space and everything, there's very little gravity so if, say, Boris wanted to jump onto the distant asteroid via this spinning one...
... then he'd have no problem at all. The more attentive of you will notice that this location bears an uncanny resemblance to the first one — and you'd be right. But this time Boris has a circuit board...



...which should be inserted into the satellite dish. From here, Boris can extend the walkway, enabling him to walk over to this bustling location.

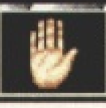
This attractive-looking creature is affectionately known as Snorglat. He flits from planet to planet, looking for valuable items to exchange in return for a lift to distant colonies. He isn't the most cheerful of chaps so it's best not to cross his path more than a couple of times without being able to offer him something to calm his nerves. If you know what I mean. Which you probably don't.

Thankfully, the development team behind *Universe* took notice of the criticisms levelled at *Curse of Enchantia* and have introduced an element of danger. So now, rather than being able to explore everything without fear, you need to carefully think ahead — otherwise you could end up serving time in a desolate space prison.

Demonstrating where 'point-'n'-click' interfaces got their name from, *Universe* relies on a few taps on the mouse buttons to initiate actions. Sadly, sections of the background which play a role in the game aren't highlighted by text descriptions, so you often have to move the cursor around the screen and experiment with the actions to see if you're missing something blatantly obvious.



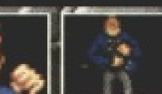




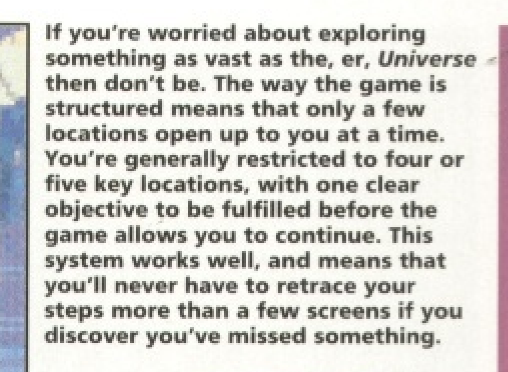












If you're worried about exploring something as vast as the, er, *Universe* then don't be. The way the game is structured means that only a few locations open up to you at a time. You're generally restricted to four or five key locations, with one clear objective to be fulfilled before the game allows you to continue. This system works well, and means that you'll never have to retrace your steps more than a few screens if you discover you've missed something.

Apparently, *Universe*'s programmers have created a revolutionary new technique which allows them to display 128 colours on-screen. It has varying degrees of effect. Whilst praise must be given for the backgrounds which are undeniably beautiful, Boris isn't particularly well drawn. He moves fluidly enough, but the lack of any facial features relieves him of all personality.



As Boris learns more about his quest, he keeps having mysterious visions which outline events happening on the other side of the galaxy. At the time of writing I haven't worked out exactly why Boris keeps having these hallucinations so I'm not in a position to tell you much more about them. Sorry.



You would have thought that as most graphic adventures conduct conversations by displaying topics for you to select, Universe would be no different. And you'd be right. Just click the 'talk' icon and then move the cursor over the person you wish to chat to and these cut scenes appear, detailing the subsequent events.

THE VERDICT

I like being pleasantly surprised. It's like when I managed to talk to a girl for more than five seconds without being ordered to "Bog off, Kojak" (It was actually 12 seconds. Angela was blind, you see.) And **Universe**, as you may have guessed, has surprised me. Pleasantly. The main character isn't as appealing as Foster in **Steel Sky** or Brandon in **Kyrandia** — the developers have rotoscoped a live actor (as opposed to a dead one, I suppose) but the results are pretty poor. Maybe this has something to do with the sprite scaling etc, but in several instances there aren't enough animation frames, so some actions are a tad jerky. That said, Boris is the most versatile adventure hero I've come across, and this why **Universe** is so special. Like **Flashback**, the lack of any background knowledge makes surviving in an alien environment pretty tough and the constant changing of pace ensures that you're always on your toes. Some of the links in the plot are a bit tenuous, and the solutions to a couple of the puzzles a little obscure, but the whole thing hangs together because it's surprising. There are loads of little effects in the game which you don't expect to find in adventures — the space travel section springs to mind here — which although amount to little more than a series of linked screens with a few basic animations, demonstrate how much work went into the game. Adventure purists may find the arcade sections initially off-putting but I think the majority will welcome the diversion they provide. Another plus-point is the amount of disk swapping and accessing — basically it's minimal. Several screens are loaded in at the same time but whenever the game does require additional disk data, the loading time is, ooh... 10 seconds tops. I wouldn't go so far as to say **Universe** is groundbreaking, but it's interesting enough to warrant purchasing even if you've already got adventure games coming out of your ears. And if you have, go and see a doctor.

A500/600

Publisher: Core
Developer: In-house

£34.99 Out Now

Not Hard Disk Installable

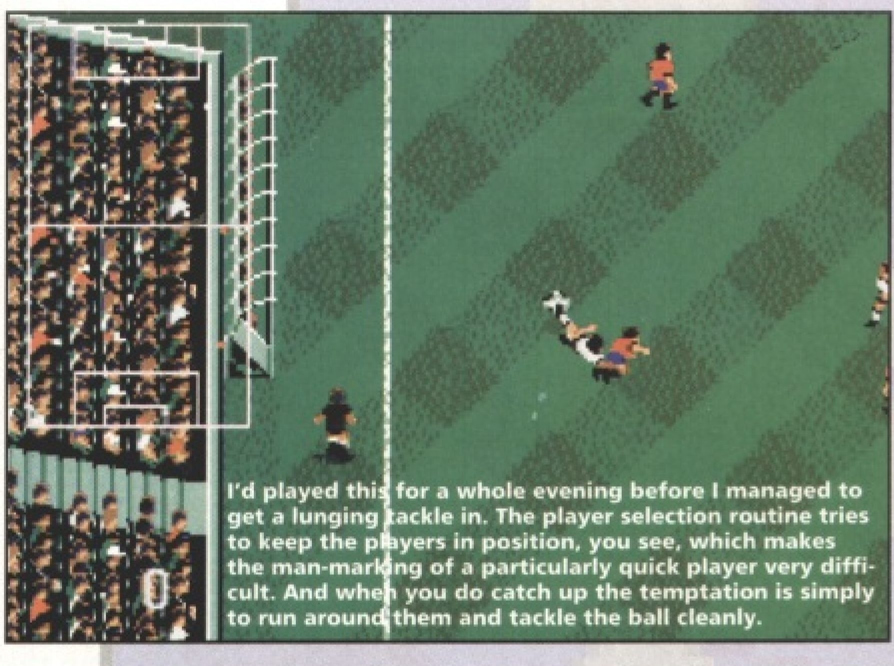
Mouse

Memory	Disks
1Mb	6

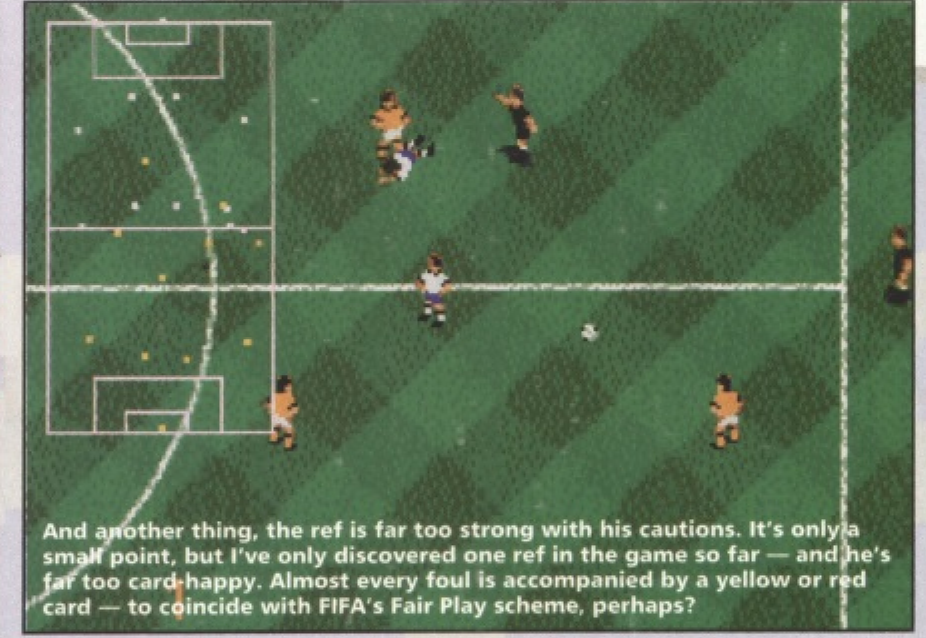
GRAPHICS	86%
SOUND	83%
PLAYABILITY	86%
LASTABILITY	88%
OVERALL	87%

A1200
CD32

This version is "all formats" apparently, which means that an A1200-only *Universe* looks doubtful. But remove that gun from your gob because — yes! — there'll be a CD32 version "with better music" out in August. For the same price! Aiieee!



I'd played this for a whole evening before I managed to get a lunging tackle in. The player selection routine tries to keep the players in position, you see, which makes the man-marking of a particularly quick player very difficult. And when you do catch up the temptation is simply to run around them and tackle the ball cleanly.



And another thing, the ref is far too strong with his cautions. It's only a small point, but I've only discovered one ref in the game so far — and he's far too card-happy. Almost every foul is accompanied by a yellow or red card — to coincide with FIFA's Fair Play scheme, perhaps?

It was coronation day in Soccerland, and all the little Amiga games had bounced along to watch the ceremony. The streets were lined with bunting and balloons, and the crowds hushed as a grave-faced Andy Nuttall stood upon his soap box. "There is to be no new King today," he proclaimed, "for the chosen one is crap." (A bit like this intro — Harry.).

WORLD CUP USA 94

It's here! At last, "the most authentic soccer game outside the real thing," the "fastest football game on the market," the "accurate," "authentic" football game with "ultra smooth graphics" and "stunningly detailed animation."

Cobblers.

After writing the 'Liars!' feature last issue, I was wondering when the sermon of truth economics would next be delivered from the mouths of our beloved softies. All the wibble and superfluous wiffle above came from the small catalogue included within the *World Cup* game box; and, given the quality of the game, it seems only fair to award the honour to US Gold for its almost magical use of jiggery-pokery.

To be fair, in a recent interview with *The One* the Producer of *World Cup* made it clear that there are "certain aspects of the game that don't quite match up to the opposition," but went on to say that there are other aspects which hammer them.

Well, I can honestly say that the only area in which *World Cup* scores, so to speak, over its competitors is in the number of options. Almost every aspect of the game can be altered: back-pass rule on or off; offside rule; action replays; one- or two-button joysticks; the ball's 'glue' factor — pretty damn comprehensive.

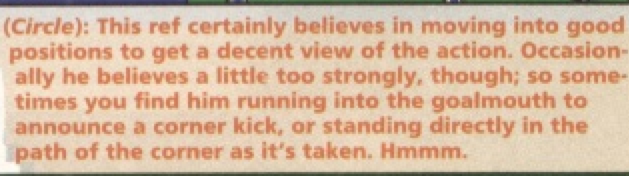
Not only that, but US Gold has made the options icon-driven — so on each screen you're offered an impressive array of between three and nine playing card-style icons for you to select with your joystick. It's not clear what they mean, mind, but they look pretty.

At some point, though, sadly, the options-selecting fun ends, and you have to move into the game. This is when you really start to notice the astonishingly slow and turgid loading system, and then when you get to the game you realise that the nice options screens are simply a facade for an incredibly shoddy 'product.'

And not only did *World Cup* arrive, boxed, at *The One* offices without even a note explaining that it was for review, but it also arrived after the real World Cup competition had finished, complete with a handy wall chart to plot your favourite team's progress through the... um, World Cup. Ah, good planning, USG.

As a (token, admittedly) example of the excellent presentation in *World Cup*, here's the map you're given at the start of a competition. As you select your teams from the list the, um, vertically-moving balls indicate the teams' speed, tackling and skill respectively. And the ball on the world map tells you where the country is.

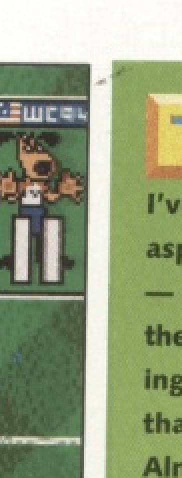




(*Circle*): This ref certainly believes in moving into good positions to get a decent view of the action. Occasionally he believes a little too strongly, though; so sometimes you find him running into the goalmouth to announce a corner kick, or standing directly in the path of the corner as it's taken. Hmmm.



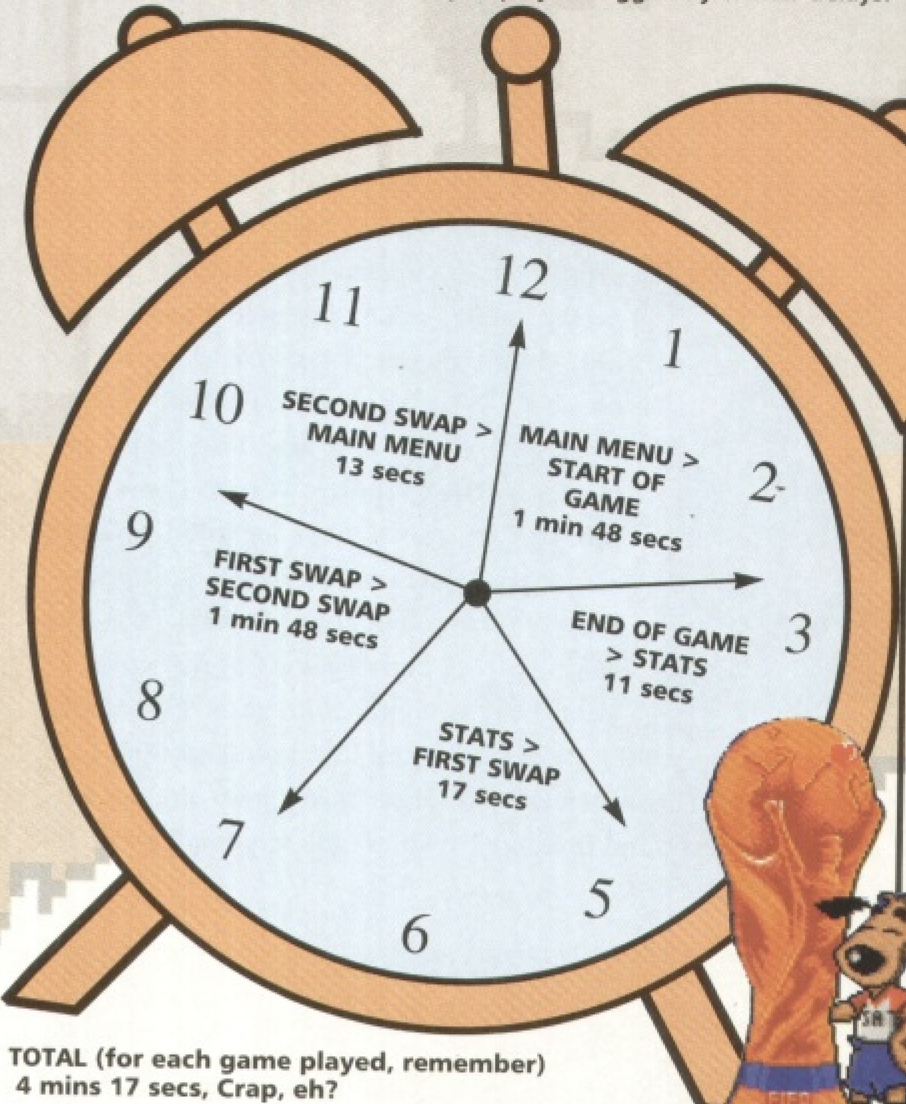
The free kicks, throw-ins and corners are all treated in the same way. An arc of white dots moves in the direction the ball's going to be kicked, and you move the joystick up and down to select the strength. And left and right for, er, left and right, of course.



World Cup's an overhead footy game, obviously, but US Gold's attempted to throw in a bit of perspective by making the ball appear larger as it spins into the air. It may have been somewhat over-zealous, though — this is, without a word of a lie, the size of the ball at the moment it hits the crossbar. Look at the size of the bloody thing!

I'VE GOT BETTER THINGS TO DO...

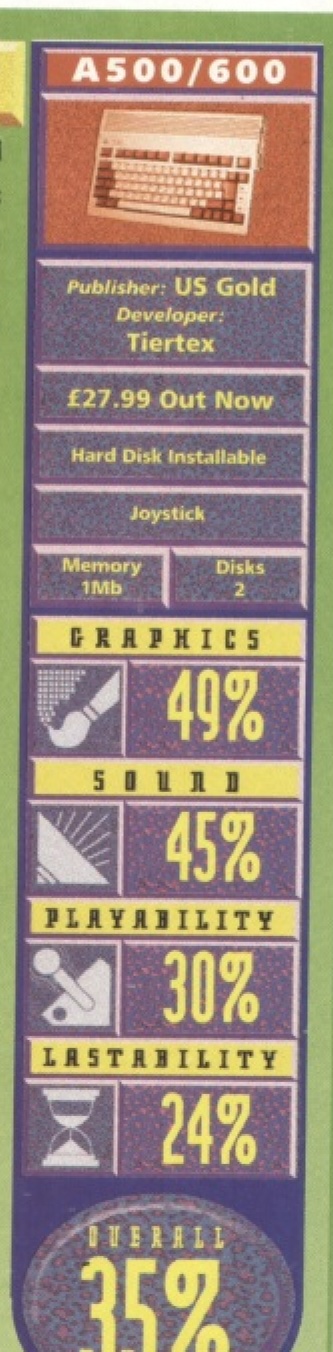
W*orld Cup* has probably the worst loading system I've ever come across. The two disks are packed with some 80 files, and it pauses after loading each one, presumably to decrunch it or something. Anyway, the outcome is more delays than an average day on the railway — and here are the times to give you some idea. First off, it takes a whopping four minutes 10 seconds between switching your machine on and reaching the main menu. Not since the C64 have we known such loading times — and they were from tape! And then, the icing on the cake, each and every match you play is dogged by similar delays:



TOTAL (for each game played, remember) 4 mins 17 secs, Crap, eh?

THE VERDICT

I've already explained the good aspect of **World Cup** — the options — in the introduction, so that leaves these 350-or-so words free for damning vitriol about the actual game. For that's exactly what it deserves. Almost everything about this game is wrong in some way: the packaging with its belated wall chart, the fact that it arrived for review at the same time it hit the shops, and the game itself which is not even close to living up to its hype. It would be good to pick up on little areas of attention-to-detail by, say, mentioning the referee, who places the ball on the centre spot before each half. But immediately any such argument is killed off by the rest of the refereeing, where the ref constantly runs into the goal mouth after the ball has gone out of play. Why? And why also, in a corner situation, does he always stand between the corner flag and the goal, thus forming a one-man defensive wall against any prospective cross? The list doesn't stop there, but it does become boring — almost as boring as the astonishingly tedious pauses for disk loading. Just cast your eyes over to the little boxout on the left to see for yourself — over four minutes to load? That's just stupid. When it comes to playing a match, no matter which team you pick from the long list you'll find that playing is very similar. Sure, the better players move at different speeds, and I'm sure that the number of different kicks available make for some spectacular shots. But, sadly, the chore of selecting your player mid-match, moving him to the ball and then attempting to kick it (or tackle a player) is so tedious that you'll soon be as frustrated as I was. It seems it's all very well having an incredible amount of options, but in this world with multitudes of football games vying for position on the shop shelves, it's the gameplay that counts. And **World Cup** doesn't really have any, to speak of.

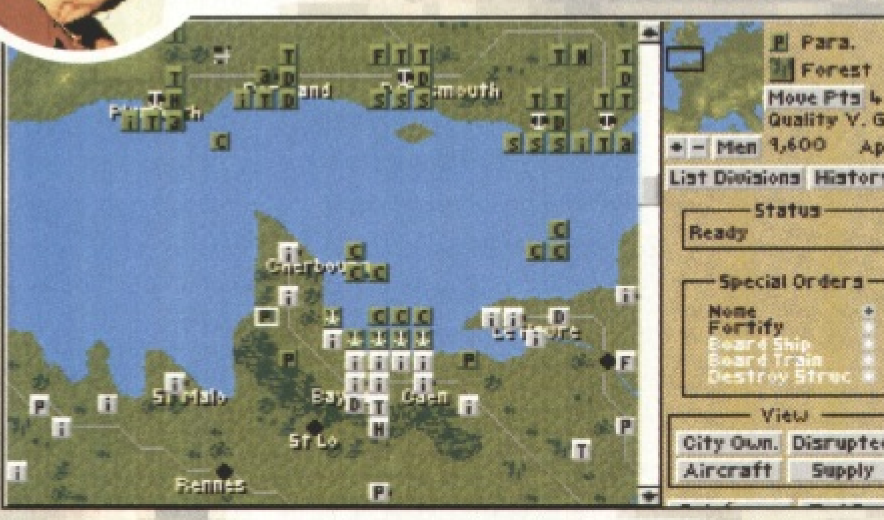


A1200 / **CD32**

There are no plans for a CD32 version of *World Cup*, but US Gold has a habit of "slotting things into the release schedule at the last minute," according to, er, US Gold. An A1200-specific version is unlikely, but that's probably a good thing.

D-DAY

We'll fight them on the beaches; we'll chase them off the esplanade; we'll hang out by the whelk stall, if *Matt Broughton* has anything to do with it.



Best get used to this screen, because you're going to see a lot of it should you choose to purchase this game. Needless to say that you can access all units from here, as well as calling up data on any old thing you fancy.

To coincide with the hype surrounding the 50th anniversary of the D-Day landings (when The Allies kicked ass in France, history fans), Impressions has released a strategy simulation to, er, kick ass, in the way that only strategy simulations can. Presented in a similar style to *The Blue and the Gray*, *D-Day, The Beginning of the End* is set, funnily enough, at the end of the Second World War (June the 6th, 1944 to be precise) in Western Europe. Your task, because you're placed on the side of good old Tommy, is to stop Hitler's nasty Nazis from lording it over Continental Europe by freeing France from occupying German forces. The problem is, you have just under a year to complete this task and believe me, that's not far off how long it will take for you to complete this game. (Some slight exaggeration there, perhaps? — Andy).

The main play takes place on a map of Europe (clever, that — Andy). The idea is to move your forces around the map and start loads of fights — great fun! But, conversely, unless you're into this type of strategy game then it's not great fun at all (so was that sarcasm, then? — Andy). The action does warm up (just a tad) when a Micro Miniatures battle takes place (an entire skirmish played out with little piccies of Micro Miniature soldiers). You can't control the soldiers directly, but you can give them orders, sit back and watch them being carried out. This sim has FOUR manuals, which gives the box a bit of a *War and Peace* quality feel. One of them is a history book, though, so, er, sod that.

I realise that these Micro Miniature fellas don't look too scary, but believe me, they know where to stick the sharp end of a stick. And no mistakin'

Hurrah for us, we've just beaten the beastly Hun! Of course the statistics show that we had 43,600 infantry against their, er... 436, so perhaps we shouldn't get too drunk just yet. Anybody got any Vera Lynn?

THE VERDICT

Hmmm... the Second World War, eh? This is a different approach to the usual war games. For a start it doesn't have you driving around in a tank blowing things up, nor is it a flight sim. D-Day is more of a table top Dungeons and Dragons war game, with rules like "how far you can move in your turn," and "how far you can shoot your little gun," and "how many..." but you get the idea. Having not played The Blue and the Gray, I'd say this is a pretty original game although, from what I can gather, the two use the same game engine. What D-Day does, it does pretty well, but after a few battles you tend to get the feeling that the game is getting a bit repetitive, as one battle looks just like the next. Better graphics and sound would have improved this game a lot, because the battles played pretty jerkily as they chugged along on the old A500 (it's much faster and smoother on an A1200). The sound is, well, not up to scratch and is just as quirky and, um, murky as the graphics. A save game feature has, of course, been included, as have a few preset scenarios to get you going. But my main moan about D-Day is the fact that, even at higher levels of difficulty, if your army is bigger than your opponents, then you can pretty much guarantee that you'll win the battle. And as The Allies have a larger army than the Jerries, then you are bound to win in the end (unless you play as Germany, of course!).

A500/600

Publisher: Impressions
Developer: In-house
£25.95 Out Now
Hard Disk Installable
Mouse
Memory 1Mb
Disks 3

GRAPHICS	57%
SOUND	52%
PLAYABILITY	74%
LASTABILITY	73%
OVERALL	72%

A1200
CD32

No specific AGA version is planned, but the game does run quite a bit faster on an A1200. No CD32 version will available either. So there.

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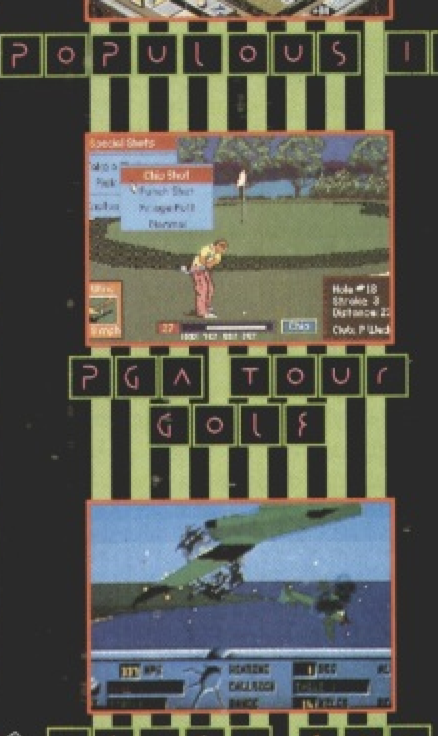
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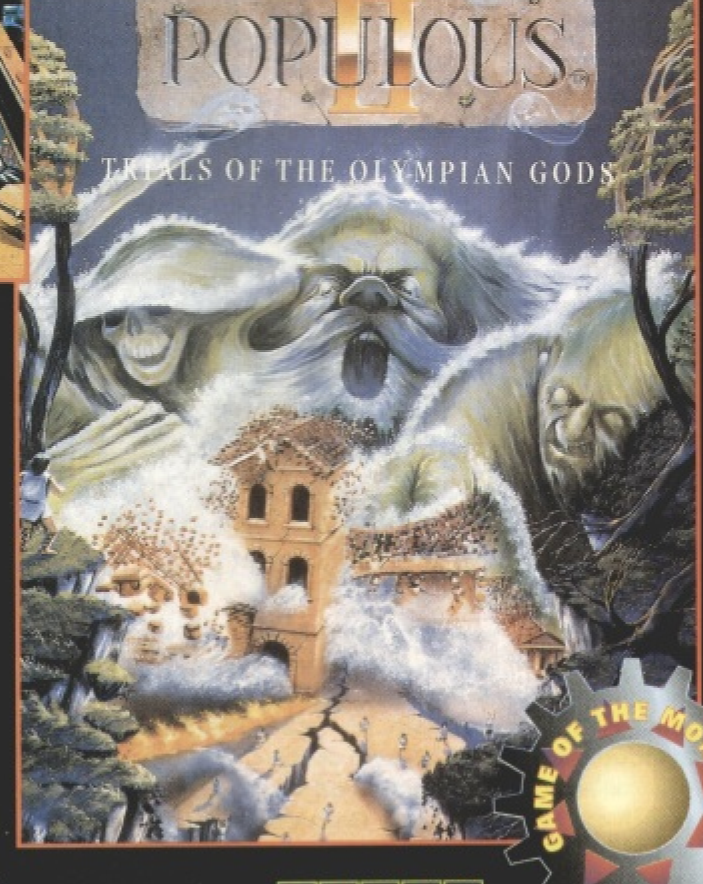
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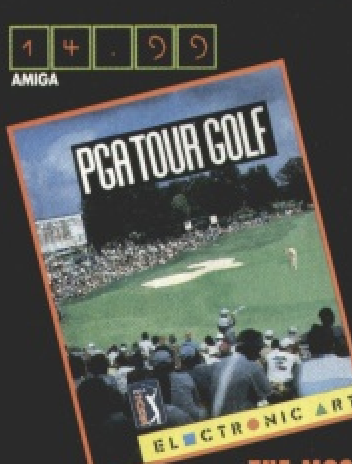
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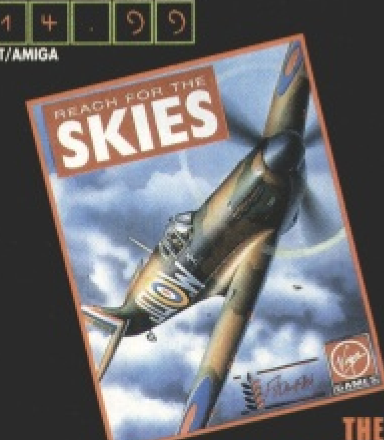
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* 3 authentic courses - TPC at Sawgrass, TPC at Avenel, PGA West.

* Compete against 60 PGA TOUR® Pros in 4 round tournament play.

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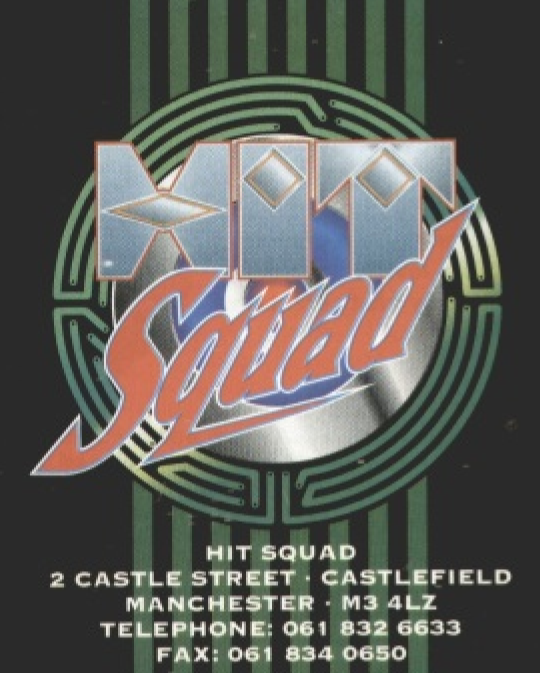
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Screen shots taken from various computer formats

PiNKie

What's pink, warm to the touch and destined to be huge in the near future? Wrong! It's Millennium's long awaited platform/puzzle romp. Matt Broughton looks as if he's licking a squashed hedgehog when he guffaws in that revolting way.

Last weekend wasn't a good one for me. It started in quite a promising way, with my girlf suggesting a picnic somewhere on the sunny coast. "What a good idea," said I, and a scant hour later we were on our way, armed with a bag of Opal Fruits for the journey (of a summer flavoured variety, I'll have you know).

Imagine my surprise, then, when fifteen minutes into the ride my car suddenly started to shake and shudder like some demented Welsh rocker a'lookin for a 'green door'. Yes, the car mechanics amongst you may have guessed — my Big End had gone (see page 41 for explanation — Andy). This resulted in a Saturday afternoon being dragged down the A12 on the back of a National Breakdown van, followed by the startling revelation that it would cost me about £350 to get my car running again. Needless to say, I'm available for childrens' parties, cabaret and, well, basically anything that involves me getting paid money really.

And why, you might ask yourself, am I telling you all this in the intro to *Pinkie*? Well it's quite simple really — Pinkie's got a brilliant car, and I haven't. (Ha ha ha — everyone).

Yes, in true James Bond style (that's BOND), *Pinkie* has a car that punches, rolls, swims and jumps, not to mention having a jolly comfy seat to park your bottom on. And good news this is too, for our lad Pinkie has a bit of a task on his hands. Not only must he work his way through a tremendous amount of levels, avoiding many nasty creations along the way, but he needs to collect a number of runaway eggs if he expects a Royal 'thumbs-up' to move on to the next world.

This is a game aimed at the younger player, and in honesty needs no further instruction. The levels are filled with platforms, lakes, spikes and baddies, and Pinkie must use his car's attributes along with his own dexterous skills to scour each world in search of the elusive eggs. Once collected, he pops them into his car's hidden storage unit, and moves on to the next location.

Simple enough for ya? Good. Let's go...

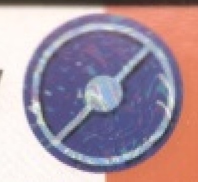
A large proportion of the puzzle solving in *Pinkie* revolves around finding the 'successful path' for each level. Sometimes you'll spend ages climbing platforms, only to be blocked by a sort of 'LEGO' wall such as this one. Fortunately, if you can get your car near enough, one good solid punch is all that's needed to set a chain reaction that clears the entire blockade.

In true 007 style (or should that be FI5H?) your car adapts itself to the surrounding environment. Though for most of the time you trundle around on its single wheel, should you come across any water or lava, just jump in and the car will automatically extend its little flippers to help you on your way. Pinkie can still get out and swim, but you need to watch out for the strong currents that sweep you away. Actually, don't just watch out for them, have a go — they're my favourite bit!

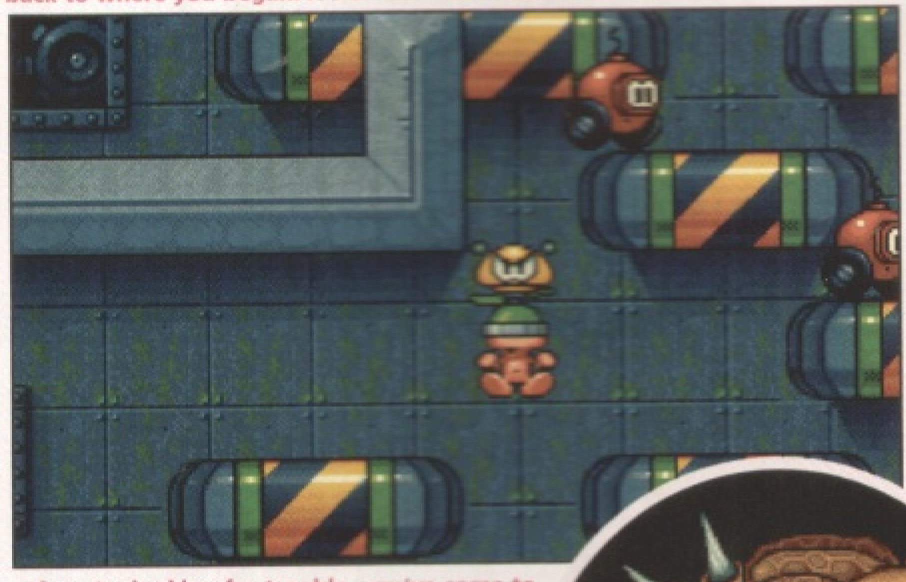
This is what *Pinkie*'s all about — little eggs! You need to collect as many eggs as possible from each level if you expect the king to give you a thumbs up; though, as you might imagine, they're not always easy to find. Just to make things even more fun, quite often they'll hatch legs and bugger off as soon as you get close. Once you do grab an egg, just stand by your car, press fire, and a concealed hatch will open up for you. I wish my Cavalier worked as well as this!

Being a fairly non-violent game, *Pinkie* likes to collect flowers as well as eggs (if you had water and milk, you could make Yorkshire Pudding! — Harry). These can be 'plucked' separately or, if you're lucky enough to find a 'seed machine', can be collected in their dozens. These add to your overall points, and we all know what points make, don't we...?

Lah-de-dah, I love a good shop, and they don't come much finer than this! Providing you've got enough points to make prizes, just jump on top of the toy you want, and a little crate will trundle off to be instantly fitted onto your supercar. Now then, should I take the flippers or the traction wheels? Hmm, decisions decisions...



Not all of the creatures you meet are of the 'git' variety, in fact some of them are quite crucial to your success. These sort of helicopter-lampshade-jobbies will suck your head if you jump out of the car, carrying you to other areas on the level. Walls and blockades are no problem to these chaps, and therefore offer an alternative route — the only bummer being that some just take you back to where you began. It's all down to trial and error I'm afraid.



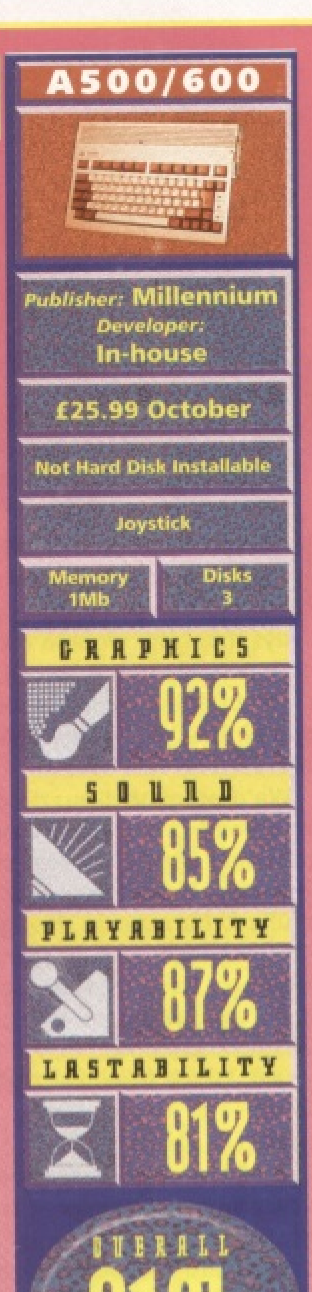
If you're looking for trouble, you've come to the right place. If you're looking for trouble, just look right in his face. He was born standing up. And talking back. His daddy was a piece of railroad track. (Oh yes, he's evil — his middle name is Jeremy).



Looking 'ever so slightly' familiar, James... er, I mean Pinkie, can extend his car seat into the sky and have a good look around. This can be used to either give Pinkie a platform to jump off, or, if there are solid surfaces on both sides of the car, it can be 'bolted on' allowing the car to retract its wheel and slide back and forth on the 'bridge'. This is a good way to keep your car with you if the platforms are too high to spring up. (Nice explanation Matt — Andy).

THE VERDICT

Oh no — I feel like a real party pooper, but after all the hype surrounding **Pinkie** I really was hoping for more. It's very important that I make it clear that the game is really targeted at a younger audience, but considering the complexity of some of the 'kiddies' favourites' these days, I think most players will find **Pinkie** sadly lacking in the excitement stakes. Again, I realise that Millennium wanted to produce a non-violent game, but these days most people get excited over the likes of **Mortal Kombat**, **Syndicate** and **Ruff 'N' Tumble**, so you have to realise that a game like this just isn't going to appeal to the tastes of a large proportion of the game-buying folk. Technically, **Pinkie** is brilliant. The graphics are gorgeous and full of character, with enough humorous animation to keep you amused for ages. There are an impressive amount of levels to plough through (something that — happily — seems to be becoming a Millennium trade mark) and each of the worlds is satisfyingly different from the last. The car is a major 'toy-fest', satisfying the gadget lover in all of us, but unfortunately, where the actual game is concerned, the praise starts to falter. The problem with **Pinkie** is that it just doesn't develop enough, and after a short while you realise that trundling around and collecting eggs really doesn't provide much of a challenge. Sure, you need to work across a variety of levels, but it really seems like you're just playing the same game dressed differently (that's the game, not you). When Harry looks over at me after five hours playing and asks if I'm still picking up eggs and putting them in my car (in a sarcastic voice), I find it hard to defend the point. I also have to acknowledge his observation about one or two bits being "quite similar to a Pond game. Or two." I'm really am sorry, because I wanted to get deeply into **Pinkie**, but at the end of the day, the gameplay is just too shallow to get anything above your knees even vaguely wet.



A1200
CD32

Alongside the standard version, both A1200 and CD32 versions will be released for £29.99. They will both feature enhanced soundtracks and FX, with the CD32 boasting decent cartoon animations, and the Pinkie single and video.



What? Another chance to manage a World Cup team? Oh all right then. Matt Broughton takes part in this coveted tournament just one more time, thanks to Daze Marketing. Oh and for all buddhists out there... Roberto Baggio, ha, ha, ha!

ON THE BALL

When we originally played *Populous* we talked about how brilliant it was, but always thought, 'wouldn't it be great if you actually got to see all the little people building their houses and living their lives'. Blue Byte obliged, and thus, *Settlers* was born...

We'd all played puzzle games at some point or other, but longed for something with a bit more character; enter stage right, *Lemmings* — about as full of character as they get...

Playing *Dungeon Master*, with its plodding step-by-step, screen-by-screen approach, we wanted more realistic movement: "Here!" the softies said, "Have *Legends Of Valour*"... (Hmmm, I think that's enough padding — Simon.).

All of the above are examples of an excellent game concept taken that one step further by just that extra bit of thought. And if, perish the thought, I were to re-cycle this intro for another game at some point in the near future, you can bet your dog's bottom that Daze's new football manager simulation, *On The Ball*, would be nestled comfortably right in the middle.

And why do I say that? Well, put quite simply, *OTB* answers all the pleas that we games journos have been making for the last few years — namely would someone (please) produce a football management game with more appeal than the average 'looking at screen after screen of statistical information' or 'being given the score three nanoseconds after pressing the key to start the match'?

So this is it — a World Cup management sim, full to brimming with animated graphics, beautifully painted static screens, and more player personality data than you can shake a *Premier Manager* game at.

You'll need to cover all aspects of management, from performing impressively at press conferences, to keeping your players happy with parties and poker sessions. You can choose to play through all of the qualifying and preparations, or just go straight into the Cup tournament itself, using either the real teams, or making use of the editing facilities before hand.

I could just keep warbling on and on and on about *On The Ball*, but the proof of the pudding is in the, er... screen shots. You'd better walk this way, then...

Every morning the media machine goes into action, sometimes bringing morale boosting news such as this family revelation (I always knew there was something strange about Great Great Great Great Grandad), other times bringing damning news about my wife leaving me or an ex-player publishing a book that slags me off. This sort of thing will subtly influence the perception of your skills from the public, the directors, and your team, so the best thing to do is hold regular press conferences and keep chummy with the journos. Or buy them lots of beer. The latter is much more effective, as our industry chums know all too well.

ASCON Sports

Broughton a descendant of Gengis Khan?

lost family tree comes to light

Antonio appears to be re
motivated today and gai
orm point.
enilson fights with
oncentration and bite.
to know if he can still do

Aside from the matches themselves, training is the most important aspect of the *OTB*, not to mention being where the game turns its charm factor up to 99.9. Here you can choose exactly what area of skill/fitness to concentrate on (inset), selecting from a huge menu containing such gems as penalties, offside trap training, sprinting, headers, gymnastics, tackling, trial games etc. And the best bit is that you get to see them all actually running around and doing what you've told them — right down to the warm-up jogs and sprints. It's gorgeous, it really is!



Once the World Cup tournament begins, this is where most of your planning takes place — the hotel room. From here you can check up on the latest news stories, see what the celebrities are predicting for your next match and check your overall performance score. If you feel comfortable wearing a propeller hat, you can also access as many statistics and tables as you can handle. Oh yes, and go to sleep (strangely enough, by clicking on the radio — eh?)



GOOOOOOOOOOOOOAAAAAAAAAAAAAL!

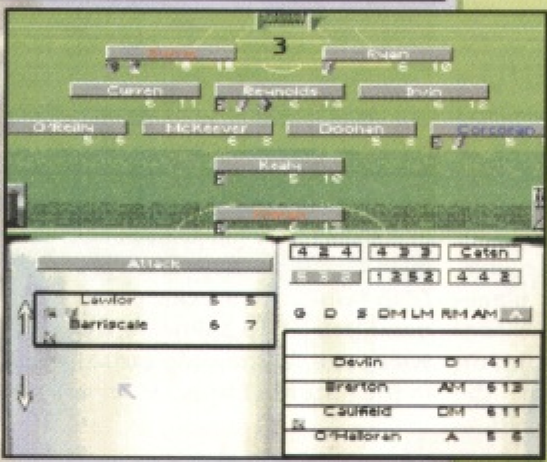
Here are just two shots of the gorgeously commentated and animated matches. Generally, you just see the minutes tick by, but when a particularly promising move begins, the camera zooms in to pick up the action. Though some of the animations start to repeat themselves after a while, you never really tire of them just because it makes such a nice change from the normal footy management displays. Groovy, huh?



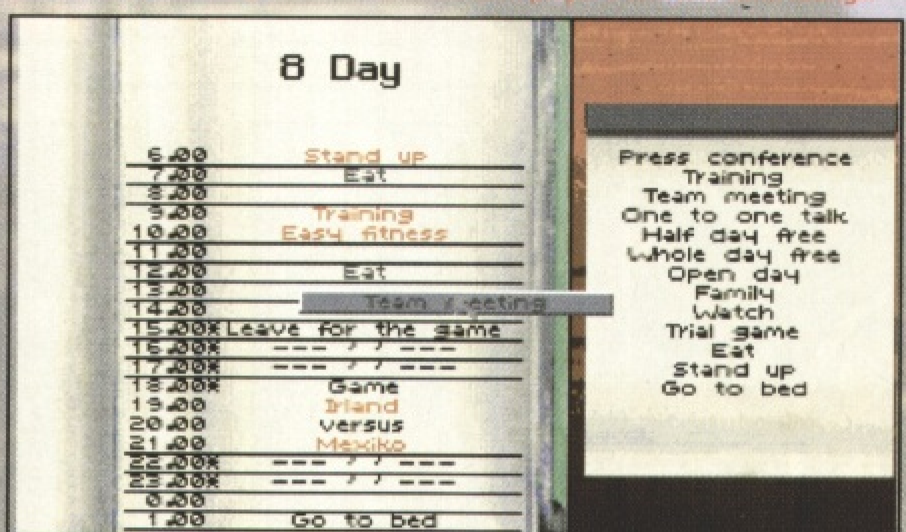




Before each match, you can view your team's statistics against those of your opponent. Your information will be slightly inaccurate if you've not taken the trouble to watch your opponents in previous matches, but this is always a useful guide nonetheless. From here you can set the style of play you want to adopt, choosing 'attacking', 'defensive', 'go for broke' etc, as well as setting your aggression factor from 'nice and lovely', to 'hard', and 'brutal' etc. You can also offer the players a cash reward for good performance, as well as encouraging them to, er... roll around a bit if they get tackled. (Well if they can do it, so can we!)



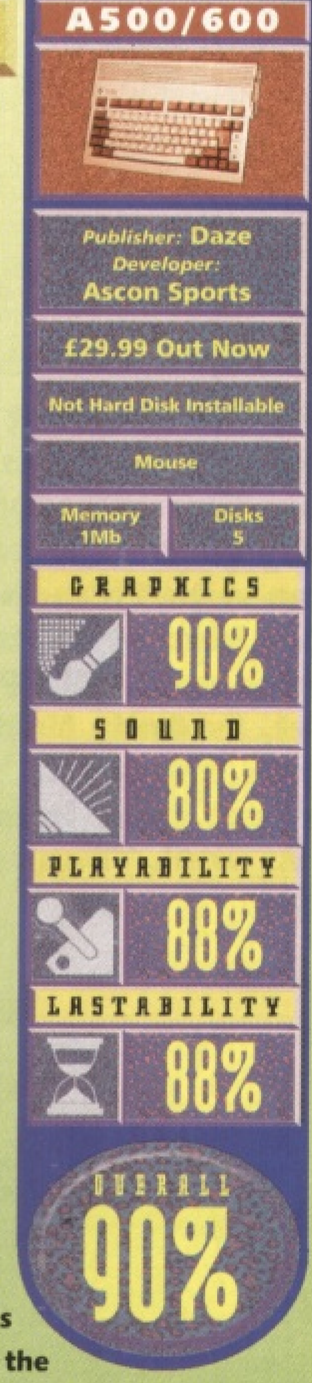
Selecting your team's players and formation is a simple 'click and drag' affair, with an icon system giving valuable information about each player at a glance. Players shown in a colour indicate that they are either playing out of position, or not to their full potential, while the small symbols indicate players' performance quirks such as 'poor free kick taker' or 'player with poor fitness'. The numbers shown give each player's skill and form ratings.

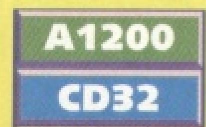


The diary is about the most powerful tool in the entire game. Though it can only be used to schedule training during the run up to the tournament, once in the World Cup, it turns into a complete planning tool, controlling everything from training to press conferences to days off to, er... standing up (?).

THE VERDICT

The first thing that strikes you about **On The Ball** is its presentation; the static screens are excellent, and there are superb animations in training and matches. It's rare to find a game that has both the depth of detail that most management game players go for AND the graphic quality to make it interesting enough to watch, so that you don't just sit back and wait for text results. **OTB** is unique in that you **really** need to be familiar with the personalities of your players. You have to tread carefully around those with suspect temperaments, and humour the ones with big egos. There are, however two questionable tackles in this otherwise smooth-flowing game: the endless disk swapping, and a bit of tedium. Let me explain. Though for a large chunk of your playing time, the game only calls upon two main disks, you do start to get a bit cheesed-off filing through the other three, just to see a picture of you lounging by a pool every time you have a day off. This also affects the game as you stop troubling to check out all of the statistics simply because you can't be bothered to interrupt the game with more disk fondling. I also think an element of boredom starts to creep in when there are long periods between matches, and you have to while away the days watching the same old training sessions — but I s'pose, that's part and parcel of the management game thing anyway. I would unreservedly recommend **OTB** to anyone who wouldn't normally dabble with footy management games, although I suspect that many of the factors that make **OTB** so fresh and different will become superfluous, as you start to turn off the animated training sessions and little extras in favour of faster progress. Having previously awarded **Premier Manager 2** a handsome 90 percent, and taking into account **OTB**'s depth of character development, I can offer **OTB** no less than the same. A really decent management game, and no mistaking.





The A1200 version will be out shortly at £32.99, and features 256 colours and a hard drive install option. A CD version will depend on how well the standard sells — so CD32 owners had better start praying for a good result!



As soon as you start, this hooded geezer walks forward to greet you. Instead of pulling out a dagger and trying to 'stripe' you, as you'd expect in *Ishars 1 or 2*, he actually offers you a bit of advice. In fact, *Ishar 3* is littered with people offering you clues to your quest, something which was lacking in the other games.

Again, listening to criticisms of its other games has paid off for Silmarils. The map function is no longer a white elephant — it actually maps out the locations of pubs, inns, hostelries and shops as you visit them. Strangely, though, it marks their positions with coloured chicken drumsticks. Strange.

"By the standing stones of Kr'gath, I fear that Jilkrengia may soon become at one with Th'mdhe!" This kind of rubbish crops up in all RPGs; but, as Andy Nuttall finds, there's a decent game in Ishar 3 as well. Thank Sith, I say.

Like the previous two episodes, *Ishar 3*'s plot sounds more like a TV advert for *He-Man and the Masters of the Universe* than an adventure game. "Wohratax survived the onslaught and emerged victorious," it offers, obviously making up stupid names as it goes along. "As a reward for his courage to the cause of Evil, this last remaining Black Dragon was created Lord of Sith by the powers of Chaos, and made immortal." Hmm... more capitals than an episode of *Blockbusters*.

But wait: Shandar, the evil wizard of *Ishar 2* is back, and he wants to take over the form of Wohratax for his own. "This creature that will give him even greater strength — that will enable him to inspire awe and fear in every living being." Apparently.

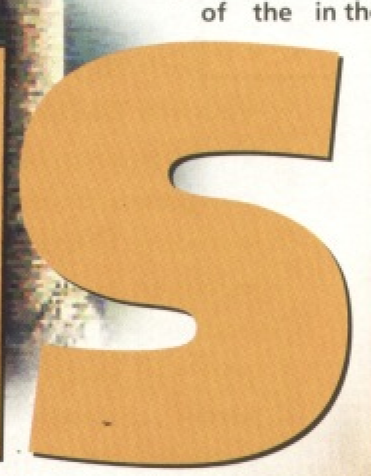
But his plan is flawed, because the reincarnation "can only take place during the planetary conjunction of the two moons, the sun, and the planet Ishar." Blimey. Typical, eh?

For those uninitiated in the ways of Grayskull, the plot, in English, goes something like this: get to Wohratax before Shandar does, and slay him. Simple. In the previous two encounters with Shandar, moving around the world and ridding it of evil has been (relatively) easy, but in this third and final part, Silmarils has brought in a whole new dimension: time travel. In true *Terminator 2* and *Quantum Leap* fashion, at various points in the game you'll find a time gate through which you can travel to certain points in the history of Ishar.

Ishar 3 is built entirely upon these "plot points," which means you'll need to visit plenty of locations you may recognise (if you've played the previous games, that is), and actually change the course of history. Get to the plot points at the right times, and you'll soon be facing Wohratax in the final showdown. It's real brain-twisting stuff, as anyone who's tried to follow the *Terminator* plot will know, and you need to wrap your head around this stuff before you can even begin the adventure.

Like *Ishar*, this is the nearest you're going to get to a true RPG, short of fiddling about with a lot of funny-shaped dice. It follows the usual format; you command a troop of five individuals on a journey through a fantasy landscape, thwarting evil and nastiness. Although the actual mechanics of the game are very similar to *Ishar 2*, Silmarils appears to have listened to criticisms of the first games and created a self-proclaimed masterpiece — combining all the great bits of their games, tweaking the controls and throwing in an even better plot. Or so it says here...





ISHA

THE APOTHEOSIS OF KITSCH...

...is a phrase I noticed glancing over the shoulder of some bloke on the tube this morning. And, after looking in the dictionary to see what it means (a perfect example of art dismissed as being of merely popular taste, apparently), the phrase seems more than appropriate.

You see, people expect realism in games these days, and Silmarils is going to give it to 'em. Instead of the nice artwork that used to grace its games, *Ishar 3* has a huge line up of digitised characters (mostly people dressed up in costumes) which, yes, does make it look more realistic. There are only four or five animation frames per character — so the small, fluffy kitten changes almost immediately into a huge roaring leopard — but hey, that's the price you pay for authenticity. Anyway, these are some of the fiercest.



Right: Spotty had been warned about burning the candle at both ends.

'Roooooooaaaar! Unaccustomed as I am to public speaking...'



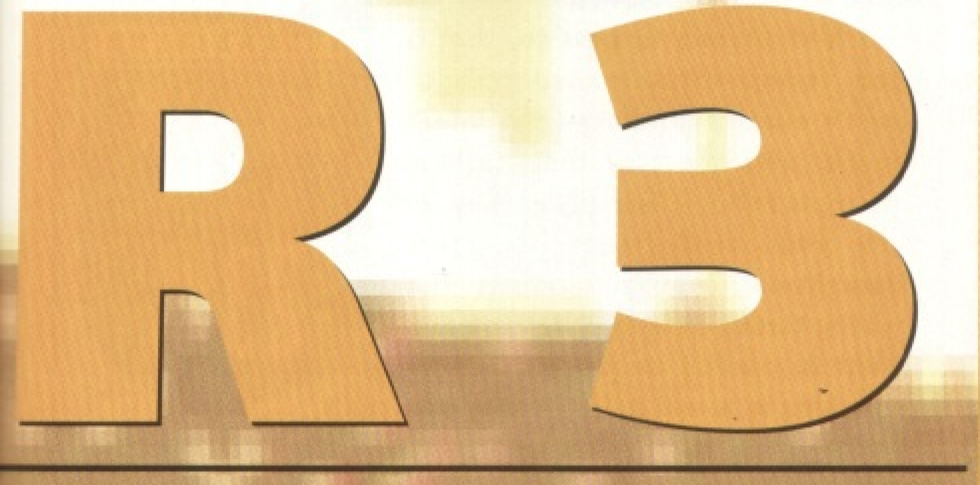
Graham Taylor's new signings eyed the rest of the team hungrily.



The 'Rich City' is right in the centre of the first landscape. Outside the walls the conditions are pretty squalid — it's the kind of place where you'll get mugged for your cash after midnight. If you pay 4000 coins to the guards at the entrance, they'll give you a pass into the city, where you find the top nobs of the era including, erm, Queen Elizabeth? Hmmm.



Unlike previous installments, *Ishar 3* gives you the chance to build up your own personal team of characters. Choose from the usual RPG range of Orcs, Elves and Humans, and you can not only assign them names and characteristics, but also give them a face. And there's a face to suit everybody...



THE VERDICT

The key to the Ishar series to date has been space: room to move, landscapes to wander around and get lost in. To be honest I always found all that trekking around looking for clues a bit tedious, so it's nice to see that immediately you start **Ishar 3** a guide appears to give you a couple of clues. From then on it becomes a mixture between a Whodunit? and a game of Treasure Hunt as you madly search for the answer to the next problem. No doubt **Ishar** purists will hate the idea of clues, but I'd rather have a game which is difficult because of the puzzles rather than the size of the landscape. At first glance you could be playing **Ishar 2** because the game engine's the same, but the new features which Silmarils has included really spice it up. For a start there's the Auto Map, which charts your progress around the lands by highlighting the pubs you've been in (Interesting — Simon); and then there's time travelling. Bouncing on the strands of time is not only fun, but it means five or six different worlds and graphic styles can be covered without anyone batting an eyelid. Lastly, instead of the hand-drawn characters from the previous episodes, **Ishar 3** features a gaggle of digitised people standing around in period costumes. The 'animation' of the characters would look more at home in **Monty Python** than a computer game, but the designers have conceived such a large number of interesting people and spooky monsters for you to meet that the lack of animation frames is just about excusable. **Ishar 3** is an improvement over its prequels, but it still suffers slightly from the 'wandering' syndrome, so that the chances are if you can't find what you're looking for quickly, you'll give up altogether. If you do persevere, though, you'll discover something of a challenge — and that, above anything else, is what RPG afficionados are after. **Ishar 3** is bigger, better and more attractive than its predecessors and a more than fitting end to the trilogy.

A500/600

Publisher: Daze
Developer: Simarils

£32.99 Out Now

Hard Disk Installable

Mouse/Keyboard

Memory	Disks
1Mb	5

Rating	Score
GRAPHICS	85%
SOUND	75%
PLAYABILITY	83%
LASTABILITY	92%
OVERALL	86%

A1200 **CD32**

Like the previous members of the Ishar clan, Ishar 3 will be making a guest appearance on the A1200. And — get this — there'll be a CD32 version as well! Blimey.



The bluebottles soon developed a resistance to Vapona.



Botham clearly did not agree with the umpire's decision.



SOCCER STAR
WORLD CUP EDITION

With the World Cup now but a distant memory, the tidal wave of footy games has reduced to a mere trickle. Having seen B.U.B's first release, Simon Byron thinks that's still too much.

I thought that *Kick Off 3*'s hasty release had demonstrated how to cash in on a major sporting event, but the inconspicuous-looking package which planted itself on my desk the other morning has proved otherwise. It contained *Soccer Star World Cup Edition* which hit the shelves just after Germany came spiralling out of the World Cup — a good seven weeks before you read this. And when you consider that the quotes on the back of the box, from reputable mags such as *C&VG* and *Amiga CD32*, claim that *Soccer Star* has "an unbelievable amount of information" and is "a cracking game" then you can see why some unsuspecting punters will be persuaded into parting with their cash. As they say, fools rush in...

You see, lavish as the box is, it's only when you actually open it (having shelled out almost 26 quid), that the quality of the game you've just bought is horribly revealed.

Three sheets of A4 paper and a disk — that's exactly what you get. And — yes! — one of the bits of paper has been printed on *both sides*! No expense spared here, then. Now I know that the quality of the instructions shouldn't matter, but come on lads — this is the nineteen-nineties. I think gamers have come to expect a bit more than this from a full-price release.

And then there's the game itself. Okay, so it's got an overwhelming amount of information in it (2,200 international players, each with 12 separate skill ratings), has varying weather conditions, and lets you compete in the World Cup, but the main game — the arcade football section — is shoddy, amateurish, and downright laughable.

As you cycle through the World Cup you can opt to play any match, or even force the computer to play itself. Sadly, you have to make this decision for every single match, which means that if you're only interested in playing England (of course), you have to press the joystick and press the space bar about a billion times between each fixture.

For most of the time, the ball sticks to your feet, so you can perform some pretty mean dribbling. This makes the game initially easier to play — an ideal game for beginners, then — but removes any need to learn how to control the ball, something which is always important in footy games.

One of *Soccer Star*'s biggest problems is the lack of any on-screen players. Whenever you're in possession, finding someone else to pass to is almost impossible, so the game degenerates into a one-on-one race down the pitch with you competing against whoever happens to be attacking you. Occasionally one of your players will wander onto the screen but, er... that's it.

THE VERDICT

We like to think that we're a fair magazine. One that supports young talent as new coders take their first tentative steps into the big, bad world of Amiga games. Sadly, the programmer/s behind this game would have been better off releasing Soccer Star World Cup Edition into Public Domain — that way, Matt could have waffled on about what a commendable effort it was, and how for £2 or so you could do a lot worse. But, incredibly, someone, somewhere decided that the game warranted a full-price release, and the result is, well, dire to say the least. The graphics are awful. There aren't enough animation frames so when, say, a goalie attempts a save, he just collapses in a heap, or his legs disappear. Playing the thing is a tortuous experience. Passing is hit-and miss — if you can find anyone to pass to, that is. The computer-controlled players aren't exactly bursting with intelligence, with most of their tackling attempts failing miserably as they follow your every move. A poorly thought-out interface means that cycling through the matches you don't want to participate in or don't fancy watching is a real pain — why you can't just select the team you want to play and skip the rest of the matches, I don't know. And having to tap the space bar to leave one of the screens is downright annoying. I know it's only a little point but if a designer can't even get the menus right, how on earth can he expect to produce a decent, playable footy game? He can't, basically. I feel bad slagging Soccer Star off, as its obvious that the programmers are relatively inexperienced, but compared to what's knocking around at the same price, this really won't do at all.

A500

Publisher: B.U.B
Developer: In-house

£25.95 Out Now

Hard Disk Installable

Joystick

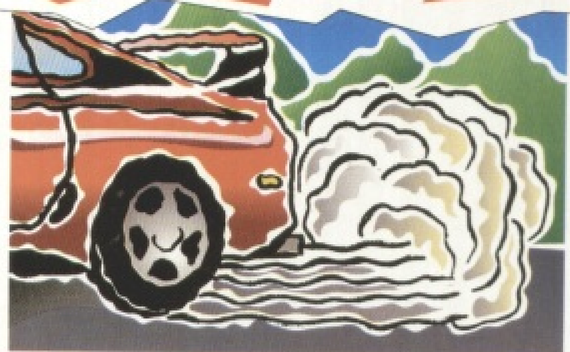
Memory	Disks
1Mb	1

GRAPHICS	23%
SOUND	20%
PLAYABILITY	20%
LASTABILITY	21%
OVERALL	23%

A1200 / CD32

No differences. No graphical enhancements. No CD32 version planned. No fun at all.

WHAT KIXX CAN YOU GET FOR UNDER A FIVER?





A BIG RED FERRARI

NO!



A CARIBBEAN HOLIDAY

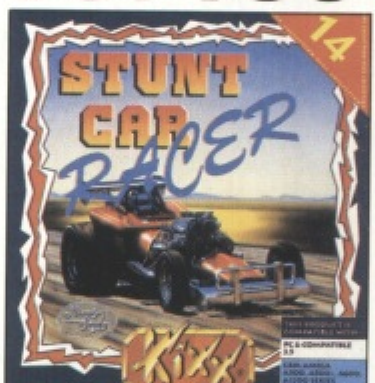
NO!



A GIBSON GUITAR

NO!

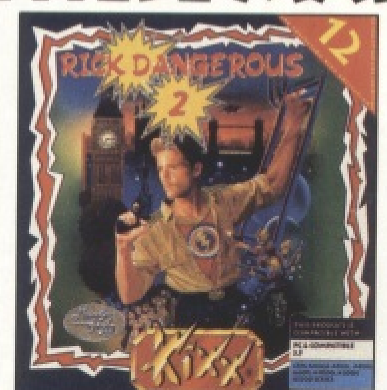
BUT YOU CAN GET ALL THESE MASSIVE TITLES



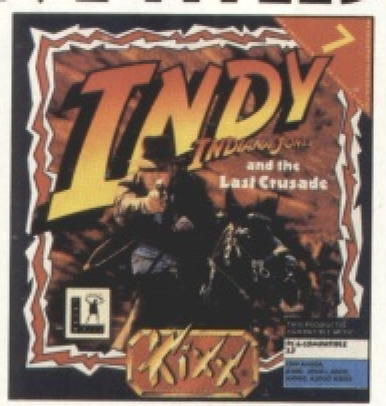
STUNT CAR RACER



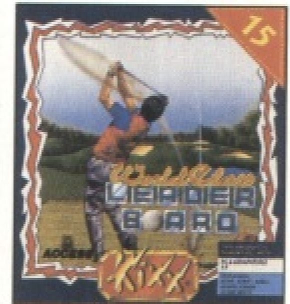
STREETFIGHTER™



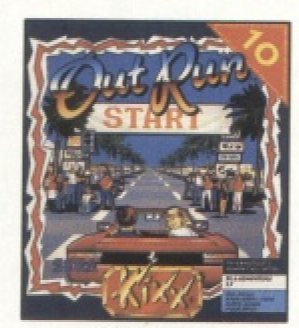
RICK DANGEROUS 2



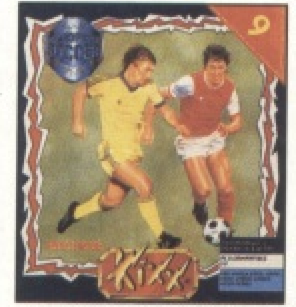
INDIANA JONES® AND THE LAST CRUSADE™



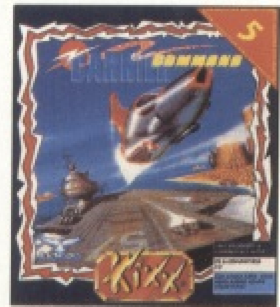
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OUTRUN™



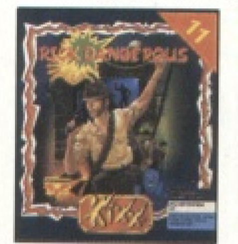
MICROPOSE SOCCER



CARRIER COMMAND



BIONIC COMMANDO™



RICK DANGEROUS



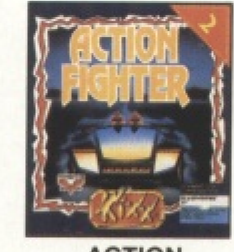
INTERNATIONAL SOCCER CHALLENGE



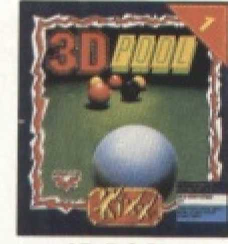
E-MOTION



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Matt Broughton is a man shrouded in mystery. Or so he'd like to think. But we know what he's been up to. Oh yes. So anyway, when this new game arrived which involves adopting a life of crime, there was only one person qualified to review it... Andy Nutt... (just kidding Matt, you're the best at everything. No really.).



THE CLUE

Apparently, 'crime doesn't pay'. Pah — what a load of old tosh! Of course it does. I mean, what do you normally do if you want something you can't afford? Well, you either sell your soul to one of the credit card gods, or you save, go-without and budget carefully, (ie don't buy your round) until finally — some time after you actually wanted whatever it is — you make your purchase. Not for me thanks mate; mine is the way of the magpie.

So, once you realise that *The Clue* is an adventure /strategy/action game involving a large number of thefts and generally illegal activities, you start to understand why a dishonourable git like myself has enjoyed playing something this 'naughty'.

The game's storyline is quite simple, but it comes 'at ya' from an original angle. It's 1994 and you're being laid to rest in a grave, surrounded by friends and family. What follows is a sort of autobiography, told by an older version of yourself. Of course the interesting thing is that you actually invent your own history as you play the game, and the narrative accommodates your 'activities' smoothly, as if it already knew what you were going to do.

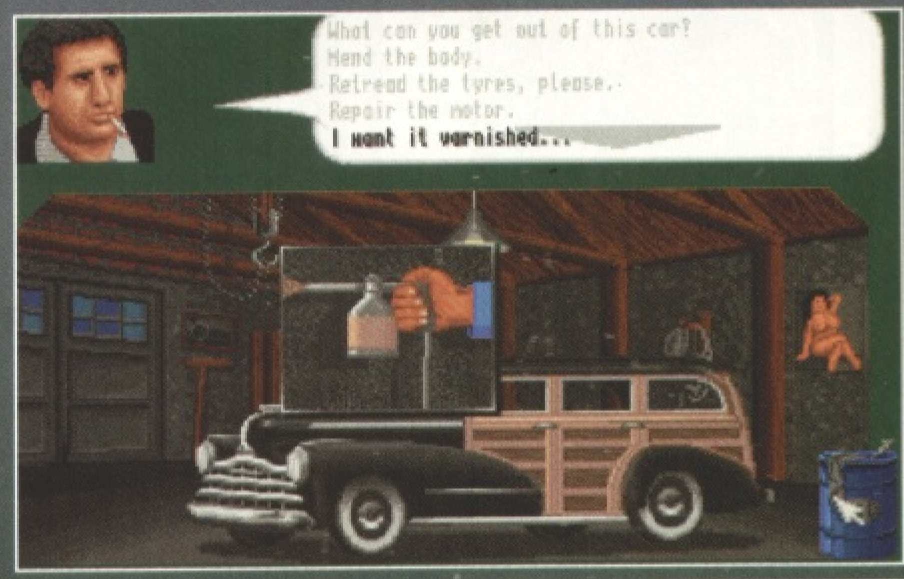
Come with me now, back to the 1950's. You arrive at Victoria Station, a young man with his way to make in the Big City. You must make contacts and acquire the tools of the trade if you're going to make a go of it in your chosen profession. The art of the badger (or, er... robbery, as it's more popularly known).

Naturally you begin with small-time stuff, turning over ice cream huts for 60 quid etc, but you'll soon have the necessary dosh to graduate to bigger and better things such as jewellers, stately homes and even, if you're very clever, some of London's great museums.

The game progressively introduces the tools of your shady trade, tempting you with juicier and juicier appliances, to pull-off bigger and bigger 'capers'. You will also need to hire some skilled accomplices from the underworld as 'jobs' get more and more complicated.

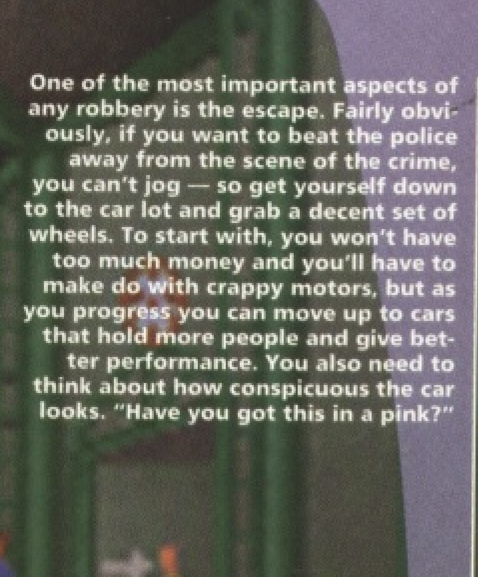
I can imagine that some people might complain that *The Clue* is teaching 'the kids' things they shouldn't know, but at the end of the day, (Brian) despite the subject matter, it's only a game. (But of course Harry is still quite, quite outraged in a 'miserable old git' sort of way).

The more you use the same car, the more conspicuous it becomes, simply because the police compile a better description as time goes by. Obviously not all of us can afford to keep buying new cars, but a mate of mine does a dandy respray job at £20 a shout. Ooh, now I DO like this colour — it matches my pants.





This location acts as your sort of HQ, allowing access to the various robbery plans, not to mention the all-important phone. This is extremely useful for setting up drivers and accomplices on individual jobs, offering the names of people who you've had conversations of a 'distinctly dodgy nature' with. Know what I mean?



One of the most important aspects of any robbery is the escape. Fairly obviously, if you want to beat the police away from the scene of the crime, you can't jog — so get yourself down to the car lot and grab a decent set of wheels. To start with, you won't have too much money and you'll have to make do with crappy motors, but as you progress you can move up to cars that hold more people and give better performance. You also need to think about how conspicuous the car looks. "Have you got this in a pink?"



When planning a job, you need to think about how far away the nearest police station is. This part of the investigation screen shows you how near the cops are (shown as a time allowance) along with a rough estimate at the likely value of 'goods' on offer here. My accuracy is only 17 percent, so in honesty you wouldn't want to take this info too seriously until you've spent a bit more time casing the joint.

IT'S ALL IN THE PLANNING

British Museum

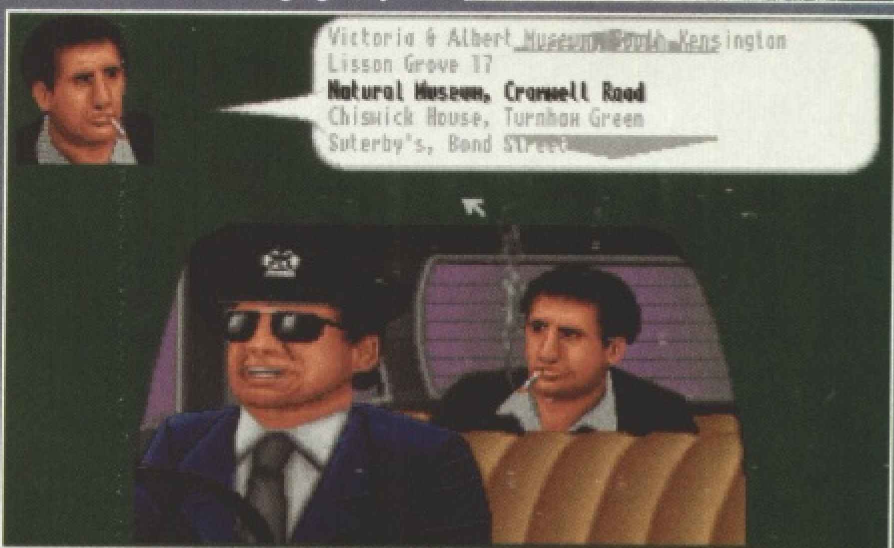
Car:Standard Licensed for:4 Driver:Lucas Grull
Escape route: inner city Distance:32 (km) My share: 63%

Holt Stuvysunt	Robert Bull	Lucas Grull
looking out 52%	cars 54%	cars 62%
electronics 52%	electronics 66%	Fight 35%
safes 39%	locks 58%	
locks 76%		

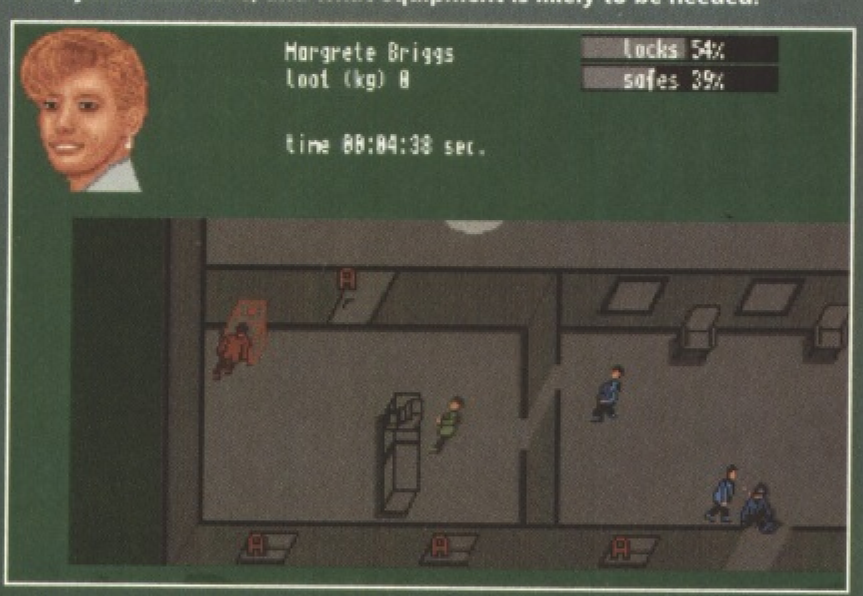
Organization

Building · Getaway vehicle · Thinking · Start burglary
Accomplices · Driver · Drawing up a plan · For little boys

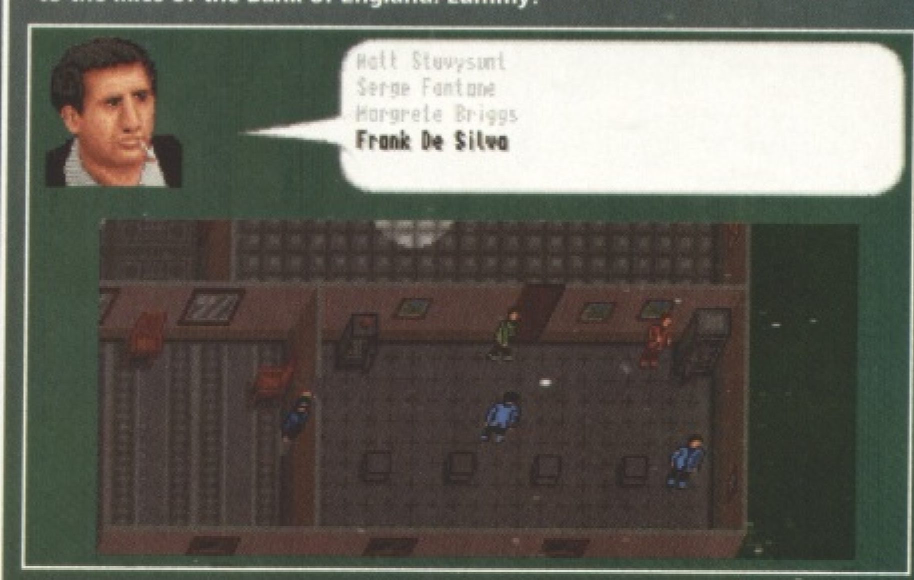
Once you've fully investigated the location, it's time to sit down and draw up a plan. This is taken in two stages, with the first part being a simple 'blueprint' showing who will work the job with you, who will drive, what car will be used, etc etc. It's also a good time to review what skills your team have, and what equipment is likely to be needed.



One of the first things that happens to you in *The Clue*, is that you earn yourself a year's free cab rides thanks to being their millionth customer. This is jolly handy as it's the only way to travel between locations. Once inside, simply highlight the location required, and away you go. As the game progresses, and you make more contacts and/or complete more jobs, new locations appear on the list allowing you to move up from humble newsagents to the likes of the Bank of England. Lummy!



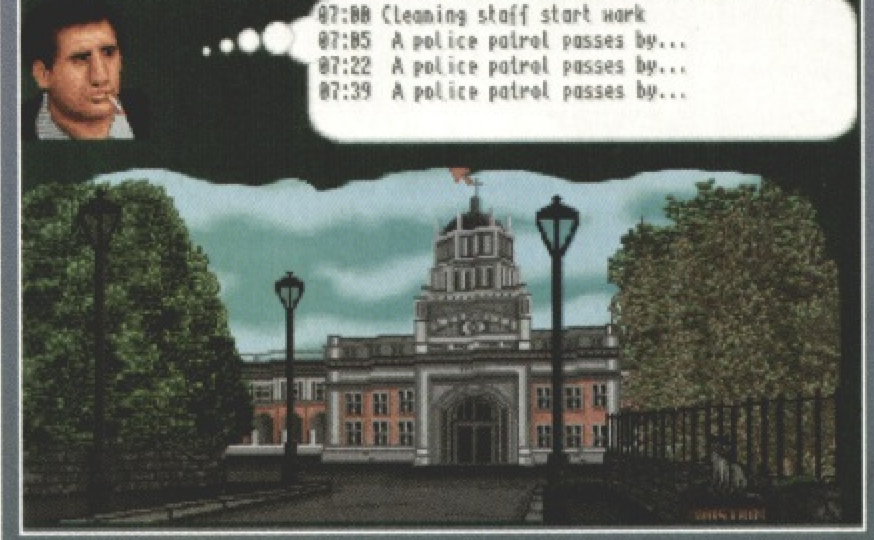
Stage two is a sort of game in itself, with you moving your gang around a simplified representation of the target building, and telling them where and when you want them to perform certain actions. I'm busy disarming the alarm system, while Margrete Briggs (who's a bit tasty with locks) is sorting out the cash box. Serge (bottom right) is the fighter of the group, and he's busy giving the guard a free sample of a new fragrance called 'Chloroform'. Once you've programmed all of the team's moves, you can save the plan, and either execute it when the real burglary is performed, or later review and amend it.



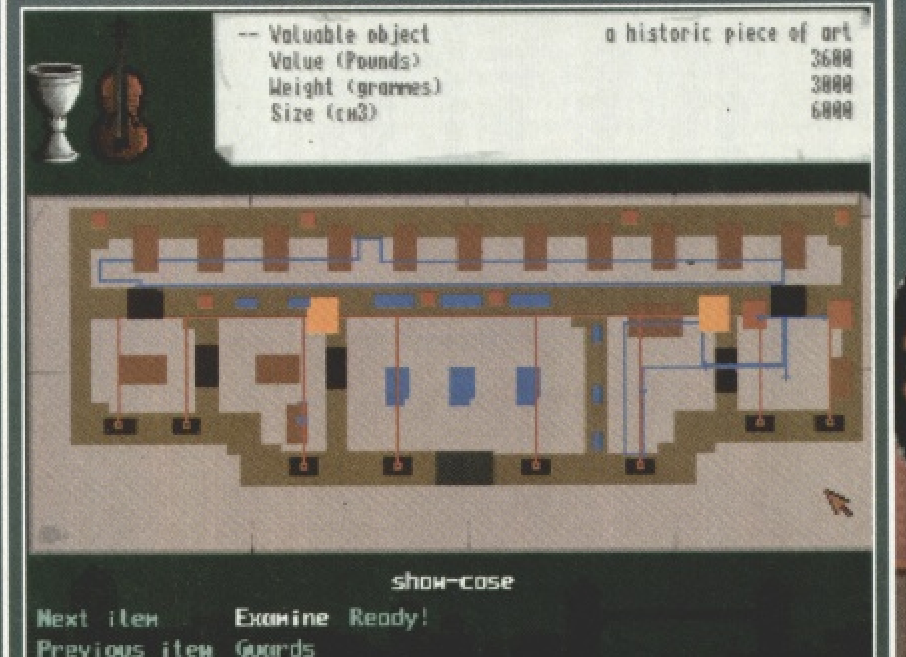
Wa-hay! Here we are slap bang in the middle of a heist. As you can see, the graphics are a tad more interesting than during the planning stages, with all the paintings, alarm systems, safes etc adequately represented. Frank has just chloroformed the guard in the doorway, while I've disabled the alarms, allowing my gang to nick the statues and make a start on the paintings. I'm just about to blow the box next to me, which controls the searchlights in the next room (you can just see the circle of light here).



PRIVATE INVESTIGATIONS



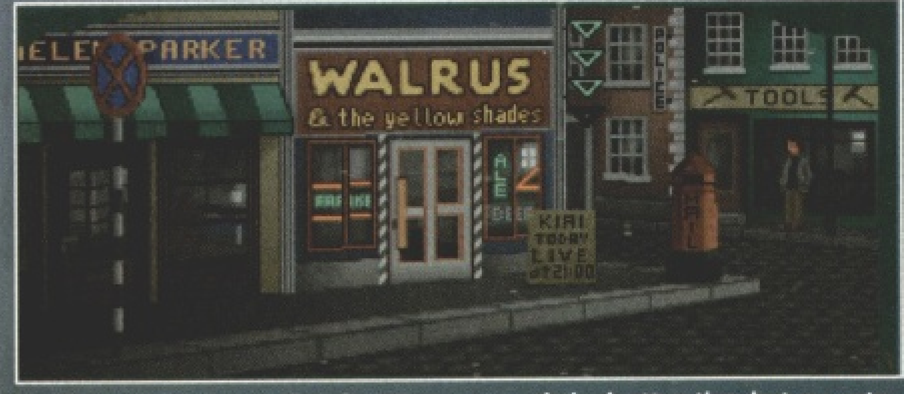
Once you've selected a location to turn over, there are two stages to the preparation as far as investigating the building goes. Firstly, you need to engage your patience, and stake out the joint noting down such things as when the staff arrive, when the place closes for the day, and — most importantly — the frequency of police presence.



Once you've investigated the building to one hundred percent, you can actually enter the building and examine it in higher detail. This is represented by a simple plan, allowing you to examine anything you fancy, from the chairs to the priceless display cases. This is invaluable information, as it shows you where to concentrate your efforts, how the alarm systems work, and where the guards patrol most heavily. In later buildings this really becomes a major game of strategy, I can tell you.

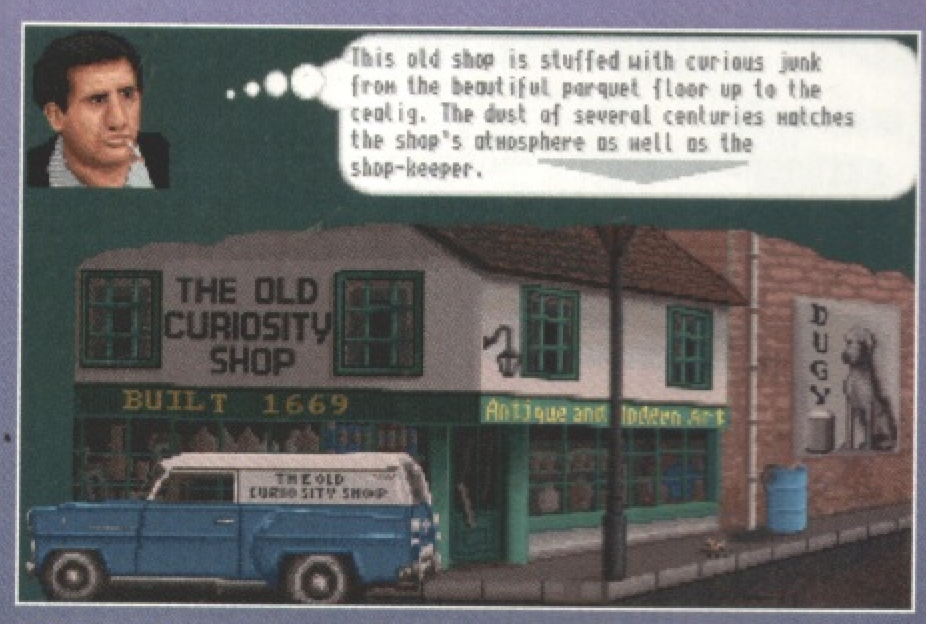


After each job, the police will do their best to uncover who was behind it (which is a good reason to let your accomplices do all the dirty work!) and will run a series of tests to trace prints, descriptions and witness reports. The last job went quite well, but young Serge here was a bit messy while beating up a guard, and as a result has a 14 percent ID trace from the fight. Shan't be using him again, I can tell you.

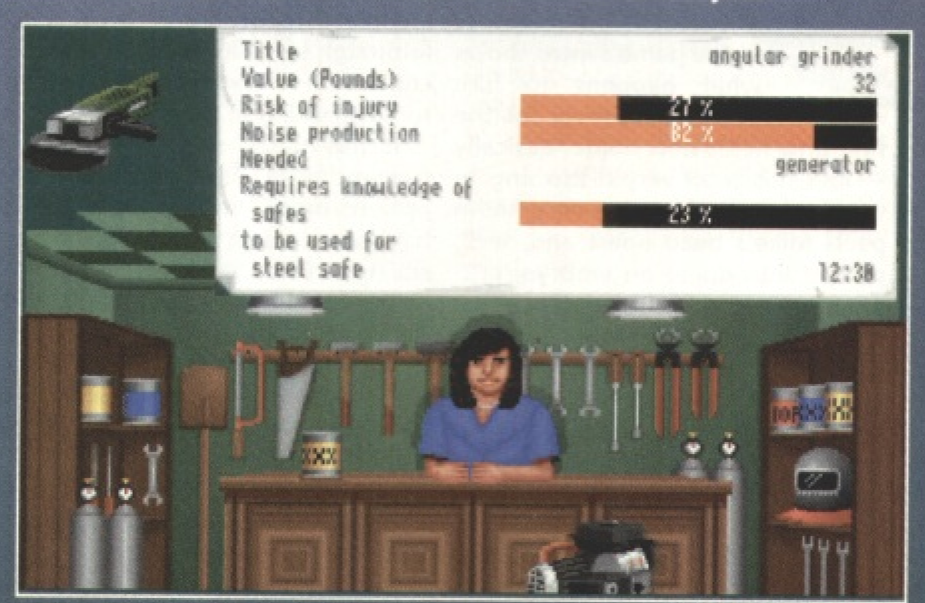


You'll be glad to know that the screens not only look attractive, but are actually accurate to the location. If there's one thing I hate, it's seeing something on the screen that then 'doesn't exist' when you try to go there. Anyway, I'm off down the 'Walrus and The Yellow Shades' because they've got a top notch band playing some great tunes. Let's rock! (You're pathetic Matt. I bet you thought no one would notice — Kiai, KRAPAI more like — Simon.).





At the start of the game, you only have a few targets to choose from — and most of those are small fry. Here I'm just about to check out a local antique shop, but in honesty, by the time I've split any takings with the driver (you always need a getaway accomplice) I don't expect to get more than a few hundred quid from the job. It's still worth doing though, because success here will bring up larger and more profitable locations on my list.



You won't get very far with just your bare hands, and once you get to some of the larger buildings you really are going to need some tasty equipment just to get in the front door. Fortunately the local tool shop has everything you could possibly need, and the woman is more than happy to explain what's on offer. Some of the tools need a degree of skill from the user, and this is where you need to select your accomplices carefully — unfortunately, the better their skills, the more they charge. Ho hum.

THE VERDICT

Now why hasn't someone thought of this before? It's a brilliant idea, and everybody loves to steal (er... I think your judgment might possibly be clouded by your own twisted ideals here, mate — Simon). I don't think that **The Clue** could have been executed in a better way, combining an original game idea with familiar control systems (ie the graphic adventure meets **Laser Squad**). You need to spend just the right amount of time wandering around, talking to people and gathering information, before getting down to the nitty-gritty of planning each raid and, well, going through other peoples' drawers, really. It doesn't take long to get into the swing of things, and once you've made enough money from petty crimes, you can really get into some serious illegal activities with all the superb toys on offer. Initially you find yourself having to avoid anything too big — leaving safes and settling for the odd painting, or a wad of easy cash — but once you get yourself a few decent mates and a car-load of tools, you'll find yourself cutting through anything that stands in your way.

The learning curve is spot-on, and you'll soon get used to the different aspects of planning and strategy, not to mention making things difficult for Johnny Pig (you mean the police, yes? — Simon). The best part is the planning (which can be saved and re-run to check fine details) and then going into the burglary, running the plan, and sitting back while your outfit does its best to make you a fortune! Okay, so the graphics aren't the most stunning ever, but the sound is pleasant with some snappy tunes, and the thing just really works well as a whole. The police are niggly enough without being a pain, and the game only introduces real problems when you're experienced enough to deal with them. I appreciate that this might not be everybody's cup of tea, but I've had an excellent time playing it, and I would recommend it without hesitation to anyone with an ounce of kleptomania in their souls!

A1200

Publisher: Black Legend
Developer: Neo

£25.99 Out Now

Hard Disk Installable

Mouse/Keyboard

Memory 1Mb | Disks 5

GRAPHICS	82%
SOUND	88%
PLAYABILITY	88%
LASTABILITY	90%
OVERALL	88%

CD32
A5/600

The standard non-AGA version will be released at the same time, with four disks of 'not-quite-so-pretty' graphics, but still damn good fun. There's also a CD32 version on the go, featuring over forty five minutes of speech! Can't wait!

As is always the way, just when you least expect the unexpected, something you didn't expect, er... happens. Unexpectedly, this is a very long-winded, and rather uninteresting way of telling you that Matt and Andy have been busy reviewing A1200 and CD32 Updates. Right. Anyone interested in stamps? I've got a really good one from Ivory Coast.

DARKSEED

CD32 ● Cyberdreams ● £29.99

The old house pointed out to Gabriel that he was being followed by a small white cross.

This is, indeed, a glorious day. For as we speak, I hold in my mortal hands the first ever Amiga 'talkie' game. Now we can hold our heads up high and laugh at our PC chums every time they produce some all-singing, all-dancing graphic adventure, proud in the knowledge that, perhaps one day, we too will have exactly the same game — only more cheaperer, with any luck!

The not so good news, is that the game is in fact *Darkseed*, in my view a relatively average graphic adventure that appeared last year, and only really made any impact because of its artwork, inspired by and collaborated with the fantasy artist H.R. Giger (Alien bloke, ya know). Some of our rival mags gave it marks in the sky (i.e. 90 percent plus) while we gave it a fairly low eighty. Apparently, I'm just about the only person that isn't really impressed by *Darkseed,* though, and the accompanying packaging tells me that the game actually won the SPA Excellence in Software Awards for 'Best Fantasy Role Playing/Adventure Game'. Of course, chances are (and this is only my guess) they only gave it an award because they wanted to 'get off' with Mr Giger.

The game itself centres around a fiction writer called Mike Dawson (named after the game's designer) who buys himself a large Victorian house in a secluded village, hoping to find a peaceful retreat to practice his art in. Man. He can't believe his luck when he manages to buy the gaff for a song, not to mention completing the contract and moving in in the space of a week. Anyone who's been through the 'fun game' we call moving house, will notice something a touch fishy about this particular business, but not old Dawsy — he's over the moon.

Darkseed... fortunately the spider-crabs had offered to squeeze Mike's zits.

At this point, we have an advantage over the aforementioned Mr Dawson, as the game's intro shows what happens to him when he falls asleep for the first time in his new home. Basically — and this is all very disturbing to watch — a huge alien-type thing peels Mike's head apart and, well, sort of introduces an embryo, er... 'up him'.

It transpires that your 'luuverly' house is in fact a gateway between two worlds. One world is our own, generally referred to as normal — but then again look at Bonny Langford and tell me that's 'normal' without your face cracking. The second is the Dark World; constructed from Giger's artwork and including some of the weirdest biochemical creations you're likely to see in a computer game.

All you know is that one morning you wake up with a splitting headache, and need to sort yourself out quite quickly. The race is on; can you find out what's happening and destroy the portal before the alien whatsisname splurges out the front of your face? Probably not, but there's no harm in trying.

The first and most obvious thing to note here is that we're playing on a CD. This enhances the game quite a lot just by alleviating the need for constant disk swapping (a boon to any graphic adventure), but also introduces the all important speech possibilities. Mike possesses a fairly bearable American accent, and although it tends to change quality (appearing to have been recorded in a different studio every now and then!) it adds to the individuality of the game. You also have various in-game characters to deal with, all complete with their own voice (although some are a bit OTT) and of course the strange Dark World creatures groaning at you.

It has to be said, the music is tremendously annoying, and the options provided only allow you to have all sound on or off, with no possibility of FX on their own.

The graphics are quite tasty, with digitisation all over the place and though Mike's animations have too few frames to be really outstanding, they do at least make a nice change from the usual fare.

The puzzles in the game are just about average, with nothing overly surreal or on the other hand too obvious, but my major criticism is that events in *Darkseed* are all time related. This means that you could be barking up the right tree, just half an hour too early. This leads to a very 'trial and error' lead game, which I personally find unrewarding. Even using the hints and tips book (filthy cheat that I am!) it's still not the easiest thing in the world to complete, because there's so much emphasis on you being in the right place at the right time.

So what can I say? It's ground breaking stuff, but that's more down to the inclusion of speech than anything else. Still, as Howard Jones said, things can only get better... [MB]

OVERALL: 79%

The armchairs completed their pincer movement as soon as Mike's back was turned.





Liam raced back into the kitchen as soon as the persian rug had finished ingesting the soufflé.



WEMBLEY INTERNATIONAL SOCCER

A1200 ● Audiogenic ● £25.99

Now look, I don't want to seem mean or anything, but I really don't like *Wembley Soccer*. In its CD32 incarnation I gave it 59 percent, which I think is a completely deserved mark, but then other magazines rated it very highly. So, being human and all, I began to "look inwardly," if you like, and ask myself if it was me or the game which was at fault. And the outcome? Raspberries to the other mags, I say.

Now, I'm not arrogant enough to think that what I say goes, and everybody else is wrong. So, I played the A1200 version with a completely open mind, imagining that all the criticisms I levelled at the CD32 version wouldn't apply to this one. Sadly, this just isn't the case.

Except for the lack of CD-quality music, *Wembley* A1200 looks and plays identically to its bigger, shinier brother. It has the same problems, which in case you missed them last time round, I'll run through again.

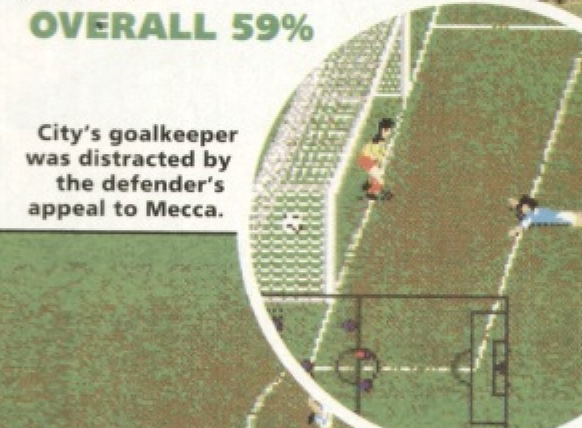
Even with an attacking formation, there is often just one striker upfield with no backup, like that Tommy Coyne out of the Ireland team. A superb route-one pass to that lone striker will invariably end with him heading it either to an opposing defender, or out for a throw-in — giving you no real control over either.

If the referees are not too harsh — even the ones with hair — then it's because there is no way of judging tackles. If you go in for the ball, the chances are (apparently random) that you will foul your opponent. When that happens you could easily pick up a yellow card, even if there was no intention of foul play ! Argggggh!

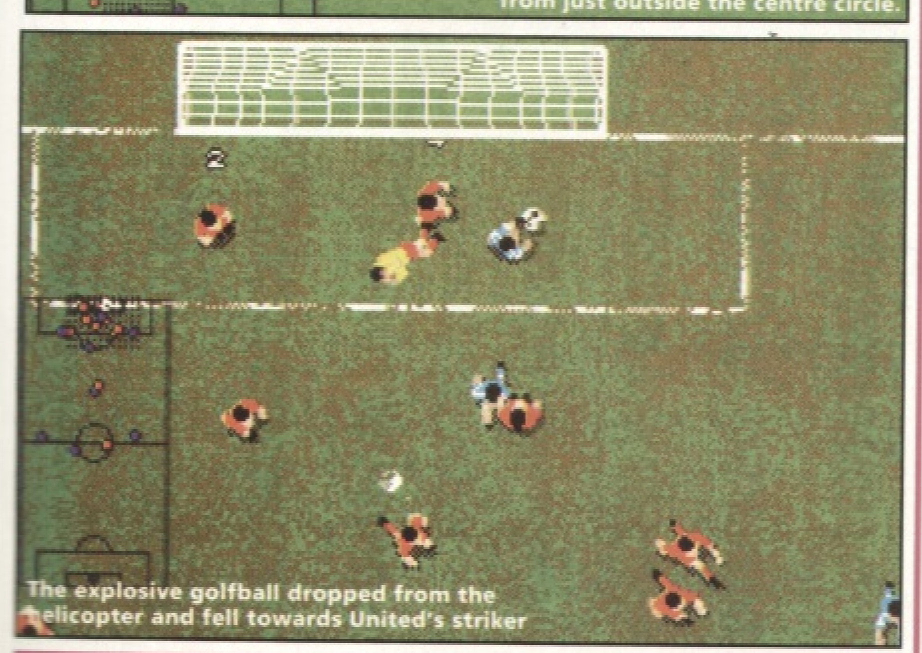
I will say one thing in *Wembley*'s favour, though; it's a lot easier to control with a joystick than with the CD32 controller. Some of the buttons are emulated by keyboard keys, so that can be a pain, but it's infinitely better than using that damned pad.

I think the basic problem is that Audiogenic has perhaps moved a bit too far towards the simulation side of football. In many ways it's quite accurate — if you screw your eyes up and turn your head on one side, you could almost be sitting in your living room watching the goggle-box. But accuracy pokes a stick in the bicycle wheel of fun, and, hell, that's just not what I'm looking for from a footy game. [AN]

OVERALL 59%



City's goalkeeper was distracted by the defender's appeal to Mecca.



Wembley...The bagatelle table began its run from just outside the centre circle.

The explosive golfball dropped from the helicopter and fell towards United's striker



Kid Chaos...The Aspen proved a surprisingly reluctant dancing partner.

(Right) The strawberries lured sailors to their deaths with glimpses of classical architecture.

Aubrey's attempts at close-formation gobbing were woefully inadequate.

KID CHAOS

A1200 ● Ocean ● £27.99

What can I say? It's only a couple of weeks since I was reviewing *Kid Chaos* (or 'Kid Vicious', as it was then called) on the A500, which was probably the cleverest platform game ever. Great gobbets of parallax, tons of colour and unparalleled speed — indeed, some people are already calling it the Amiga's answer to *Sonic* (the console game).

The A1200, then. Normally we expect programmers to add in things like parallax and a million colours in to A1200 conversions, but in this case they were there already. So, it should come as no surprise that Magnetic Fields hasn't really done much to improve the game which is already, er, excellent. (Hey, I can be sycophantic with the best of 'em...)

Actually, there are several improvements, but you really need to run the two games side-by-side to spot them. There are more colours, obviously; so you get differently-coloured flowers and things, and the graphics look brighter and more defined. The scrolling and the movement of the enemies is smoother, but frankly you need good eyes to notice (so how come you clocked them, you boggle-eyed cheese-on-toast merchant — Simon.) , and, er, that's it.

So now I sit, looking at this new Kid on the block, and wondering what the heck to say about it. It's an incredibly good-looking, very playable game, but it's already been done before on a lesser machine — so this version loses its sting. Let's imagine for a moment that the A500 game had never come out: this would be rave material; and I, along with many others would touch its pants and award it a high mark. With the A500, though, the programmers raised the standard, and now we're looking for a bigger fix.

But, hey — let's not be cynical. If you haven't seen the A500 version, then buy this and you won't be sorry. It's two quid more expensive, sure, but once you've got it you can bask in the knowledge that you own one of the Amiga's best and probably the most-technically-clever platformers. Mmm mmmmm. [AN]

OVERALL 87%

REPLAYS!

We've had a strange bloke in the office for the past two weeks. To keep him quiet, and humiliate him into the bargain, we gave him these Replays to write. Unfortunately for us David Wiggins has reviewed them rather well, so in order to make damn sure he never works in this industry again, we've hidden a very rude word in his copy. So long Dave...

ARCHER MACLEANS POOL
THE HIT SQUAD
£14.99

Using the same game engine as *Jimmy White's Whirlwind Snooker*, this follow-up game is the best Snooker/Pool/Billiards type game on the market to date. Admittedly, it is basically the same as its predecessor but this time you get a lot more game. There's three different types of play, the British and the two U.S. rules. There are also loads of computer-controlled opponents to play, or you can even get your mates round to play in an eight player tournament. There's also "fully interactive televisual display" which basically means you can view the table from any position you desire.

The game couldn't be better, with more controls than any self-respecting pool shark could wish for. You've got total control over ball-spin on the ball, direction and how hard you want to hit them. Ooer!

The graphics are as good as can be expected for this type of game with very smooth animation and rather amusing faces appearing on the balls when they get impatient of waiting for you to take your shot.

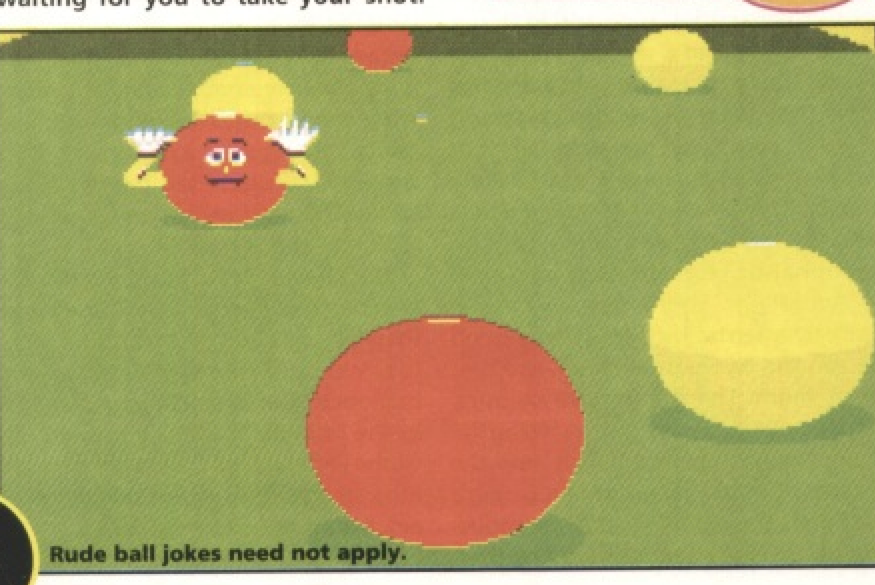
Er...Touchdown!

The sound, though limited, is well done, with the occasional cheer from the 'audience' when a particularly good shot is played.

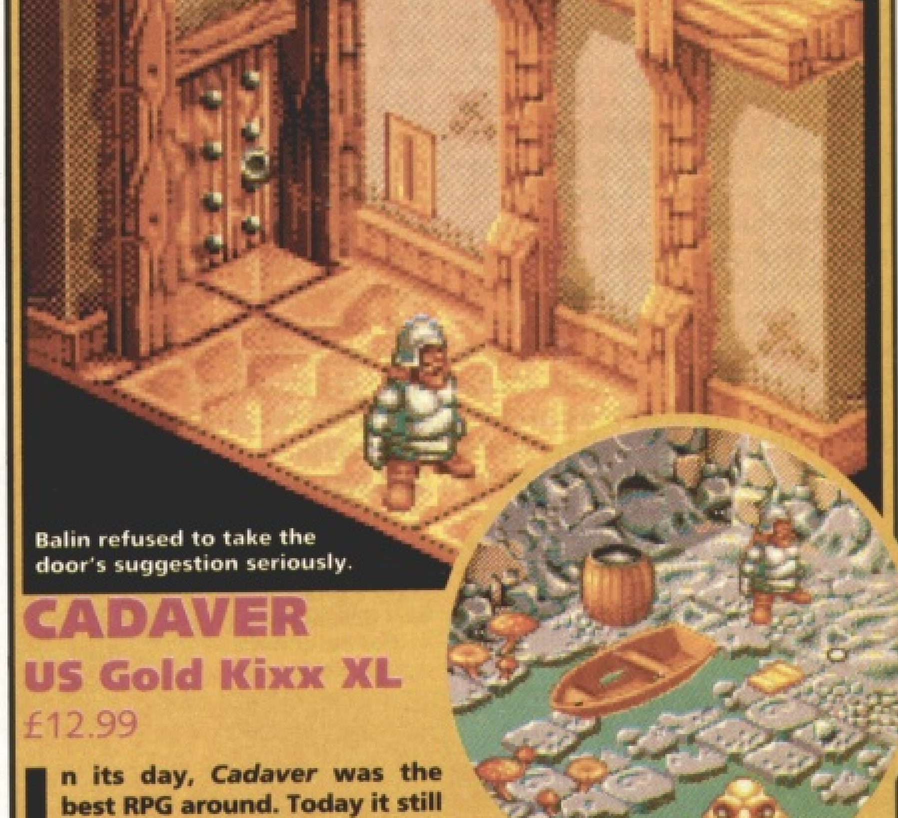
The Trick-shot editor provides a distraction from the main play. Here, funnily enough, you have the option to set up a trick shot all of your own a la John Virgo, which you can then save and impress your mum with later on.

If you have *Jimmy White* then maybe this isn't worth buying due to their many similarities, but if you do not already own Archer's previous "coloured balls-on-a-green-table" game, then this is an essential buy, especially at its low, low price of 15 new poundingtons.

OVERALL 91%



Rude ball jokes need not apply.



Balin refused to take the door's suggestion seriously.

Thorin realised that the damp course needed attention.

CADAVER
US Gold Kixx XL
£12.99

In its day, *Cadaver* was the best RPG around. Today it still bares up respectably against games of this genre. You play Karadoc the dwarf (of course!) whose mission is unknown — great help. You start out in a dungeon, so my guess is that you have to escape. God knows how you got yourself locked up in the first place but I shouldn't lose sleep over it if I were you. Play takes place in a 3D isometric world and is controlled by joystick. Wandering around, you have to utilise any objects that you come across in order to proceed. Of course, no good role-playing-game would be complete without a rucksack in which to put all of your beloved findings and, of course, food.

Luckily for those of you who find the standard adventure quite boring with all the spells and stuff, this game is instantly playable as an arcade game, although some strategy is required to solve the various puzzles that hinder your progression.

The graphics, in true Bitmap Brothers style are quite chunky, solid and metallic and all er... the other things you've come to expect from the creators of some of the best Amiga games in its history as a games machine. Okay, so they've had some duff games (*Magic Pockets* for example) in their time but this isn't one of them.

The gameplay, for an adventure, is fairly smooth and the action flows along nicely. There are loads of things to keep you busy once you get past the first few sections and although the game does get a bit repetitive, it's certainly a game you will return to again and again. The 'save game' feature is definitely needed as the *Cadaver* is of a considerable size, especially since an extension disk has been added to the package for budget release! Wow!

OVERALL 79%



HITS FOR SIX VOL.6

PRISM LEISURE

£25.99



Planet Earth had attached itself to Dorigo's knee...

I just wanted to put "*Hits for Six Vol 6* is crap" — but they wouldn't let me. They said they needed more words. So here they are. The first of a new batch of *Hits for Six* compilations, this one is no worse than any of the others – it's no better either.

Silent Service 2 is by far the best game in this compilation. It's an in-depth strategy sim based around a fleet of submarines trying to sink ships. If you're not into very intense strategy games this this won't be for you, but it is a very good game (honest) and the only reason for buying this compilation. Be warned, though, there's a lot of reading to be done if you are going to make the most of *Silent Service 2*.

Graeme Souness Soccer Manager is, as the name would tend to suggest, a football management game, though not a very good one. There are quite a few options at your disposal but what the game does could be done better, and has been by other managerial games.

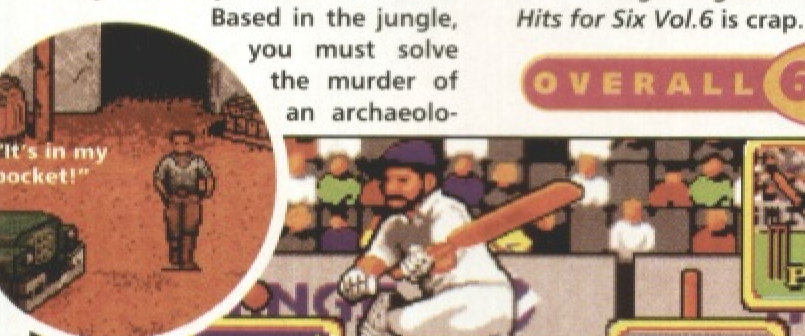
Maya is a very shallow adventure. Based in the jungle, you must solve the murder of an archaeologist. The best bits are the sections when you must drive between villages trying to find more information about the death of the scientist. And even they aren't very good.

Not content with boring us with a football manager game, *World Cricket* is an even worse cricket management sim. There are a few options like selecting players and altering the length of a tour but that's about it. There really is nothing to it.

Stormlord is a very tedious, repetitive platform shooting type game. Your task, as the Storm Lord, is to restore tranquillity to a once peaceful land by rescuing the fairies that have been captured. A message is given to you from 'Rose the fairy' (?) and from then on the game gets very boring.

Hits for Six Vol.6 is crap.

OVERALL 63%



"It's in my pocket!"

As Asif swept, the ball exploded into an attractive set of coasters...



The petites pois were mating again.

Immediately, the big number 9 closed in for the kill.

Hits for Six Volume 7 is the seventh (no!) compilation in the range currently being released by Prism Leisure as a way of rehashing old classics, some of which were hits in the eighties on the Amiga and the C64.

Special Forces. "An action-packed simulation" it says. Hmmm. That's debatable. Get a team of soldiers together with some weapons and food and run around shooting things in this army game. The graphics are, in a word, limited. The jungle's green, the desert's yellow. Imaginative, eh? It's not a bad game but not a good one either. How about, distinctly average?

3D World Boxing is another 'not very good game'. The controls are sluggish. The graphics are crap and your opponent always has more energy than you do. 3D? You can walk around the ring in circles, just. Big deal.

Another no-hoper comes in the shape of *Blade Warrior*. — a very poor beat-'em-up. It must have been made in pre-colour days as *Blade Warrior* appears in just two colours: black and a bit more black with some white bits mixed in for good measure. Oh dear...

Millemiglia is a racing game based on some poxy automobile race from ye olde days. A few options at the beginning are the best thing about *Millemiglia* as the graphics are poor, the tunes are just plain annoying and they left out the gameplay in the conversion from the C64.

Windsurf Willy — the title says it all. It's not funny. It's a wind surfing simulator with poor graphics and little else. All you need to do is perform a few jumps and tricks to get points and... er... that's it, really.

Because you are a little green blob, your task is to climb up a series of towers. That's *Nebulus* that is. Platforms and small lifts are the only way of achieving your aim and you are constantly hindered by other little aliens trying to stop you. This was very popular in the late 80s but is now showing its age even if it is still fun to play. Just.

OVERALL 59%

HITS FOR SIX VOL.8

VARIOUS

£25.99



Tennis is dull.

The press conference had faded even at today's lower temperatures.

I was unsure what to expect from this compilation when [bum — Simon.] I realised that I hadn't heard of most of the games contained within its cardboard box. *Railroad Tycoon* was the only title I could remember. I mean, who's heard of *Targhan*? I thought not.

Remember *Railroad Tycoon*, the game which not long after release was superseded by *A-Train*? This may be the best game on offer here but that is nothing to boast about. It's still bloody dull.

I was pleasantly surprised by *International Tennis*. Though there aren't too many options, this game offers something none of the others in this pack do; gameplay. You can match yourself against the computer, or with up to three friends in singles or doubles matches, and each player has his/her own world ranking.

A poorish management game is all that *Football Manger World Cup Edition* has to offer. A football management sim needs options. This game has too few. It also needs some half decent graphics. This game's graphics are crap. Having to watch every match in your group's qualifiers is really very boring indeed. 'Nuff said.

Targhan. Another sad game. As in hundreds of games of this type, you walk along, sword in hand. Press fire when you see anything that moves. Simple. Even fab graphics wouldn't have saved this dreadful game, so it's a good job it doesn't have any.

Big Game Fishing. Sounds promising, I don't think. The aim of this game is to catch fish. You buy some tackle, some fuel for your boat and, of course, a rod, and off you go. Plot your course then leave the game for a few minutes. A screen then appears telling you how many fish you've caught. The bigger the fish, the more points you get. You'll have more fun reading the manual. In French. On the toilet. In the dark.

Netherworld. At last — the final game. I thought "It's got to be good". Nope. Control a little spaceship in a horizontally scrolling shoot-'em-up. There's nothing to shoot at but a few bubbles. There's nothing to collect except green diamonds. It says in the manual its taken three years to plan this expedition. Oh dear. I could have programmed this crap in AMOS.

OVERALL 51%



BE LIKE RUFF FOR A DAY!!

Complete our exclusive Ruff 'n' Tumble demo and you could win a day playing Quasar, courtesy of Renegade!

Ruff 'n' Tumble, eh? Best platform game ever? Simon thinks so, but don't take his word for it — grab yourself a little look at our exclusive coverdisk demo. Running, jumping, shooting and, er, looting, that's what it's all about — Ruff Rodgers is one tough cookie, and we're giving you the chance to be just like him for a whole day!

You see, Renegade is giving away £100 worth of vouchers for you to use in any of the hundreds of Quasar centres all around Britain. Quasar, in case you have been marooned on a desert island or locked in the cellar for the past year or so, is a craze sweeping the nation which involves you running around a dark, smoke-filled room firing lasers at other people. It's good, clean, hi-tech fun, and it's normally pretty damn expensive.

But, if you win our competition, you could spend up to 10 hours playing against people you don't know, or you could take a friend in and play for five hours each. In fact, if you're really popular you could take nine friends in, and all play against each other for a whole hour! But of course, to do this you need lots of friends.

Now, there is only one £100 prize, so Renegade has generously stumped up a shiny silver Air Blasters Thrasher gun for the runner-up, which is spookily similar to the one which Ruff himself actually uses in the game. Except that it fires sponge bullets instead of electric death, of course. Because that would make a mess on the carpet, and get you in trub with your mum.

But whatever you win, if indeed anything, you're sure to have lots of brilliant blasting fun. So read on, play on, and, er, enter. On. Hurrah!

HOW TO ENTER

To stand a chance of winning either the vouchers or the gun, you first have to play our coverdisk demo of *Ruff 'n' Tumble*. Mess around with it for a while, get used to the controls and all that, and then get down to some serious action and try to finish it without losing any lives. It's only one level, but it's a big one and it should take you some time to complete.

To enter the compo, you need to have six lives remaining when you complete the level. You begin with only two lives, so that means you have to collect four more from somewhere — and if you read Matt's (excellent, I'm sure) instructions in 'Boot Sector' I'm sure you'll have no trouble getting them at all. Probably. Oh, dear...

If you finish the demo with six lives remaining, you'll be given a code. Write the code down on the back of a postcard or stuck-down envelope, and post it to:'Treat me Ruff Compo', *The One*, Priory Court, Farringdon Lane, London EC1R 3AU. Entries which arrive later than September 28th 1994 will be burned in accordance with ancient Druidic tradition.

Remember: you must have six lives left (that's a big '6' in the top left-hand corner of the screen) when you complete the level to get the code.





THE RULES *(1) No employees of EMAP or Renegade may take part in this competition. (2) Only residents of the UK may enter. (3) The Editor's decision is final, most definitely the last, oh yes. (4) Any soppy gimp we get on the blower whining that they can't find the code can expect a torrent of abuse in return. So don't do it.*

OUT TO LUNCH

KILL ZONE

If you were to call us right now and ask to speak to Simon, Matt or Andy there is a fair chance that the receptionist would say that all three are 'out to lunch'. What Kelly, (for it is she) will not tell you is that they are probably drinking FREE BEER (courtesy of some poor deluded Softie) and will almost certainly act like a troop of demented gibbons for the rest of the day. Sadly, they think this sort of behaviour is amusing.

September feels The One's mulberry-wood forklet pierce the skins of our summer's fruit. Games sigh gently as our prongs slide through their pith and kiss the knobbly kernel at each heart. Out to Lunch makes a delicious seasonable starter and Valhalla is baked in a savoury tart. James Pond 3 provides the garnish, and the feast is washed down with a flagon of sparkling, vintage Kings Quest 3.

Greece

Level 1

Shake the olive trees at the top of the screen by jumping on them to get loads of olives. These will stun you if they land on you but they also stun everything else. Keep bouncing on the trunk until the golden olive appears, capture it and a door will open to the Greek ruin level containing lots of goodies and a one-up at the top.

Level 5

Head to the top of the screen. Find the flambe and use it to light the highest piece of ancient Greek pottery — like lighting the Olympic torch. A door will appear and you can enter the fruit bonus level.

Level 6

This is where it gets nasty. Find the aubergine that has the gold medal around its neck and kill it. A door will appear leading to the level of cakes, sweeties and one-ups.

West Indies

Level 4

Dash to the top of the screen where a door is waiting for you. It will stay open for 12 seconds so get a move on. It leads to the secret coconut level with falling coconuts and lots of goodies.

Switzerland

Level 3

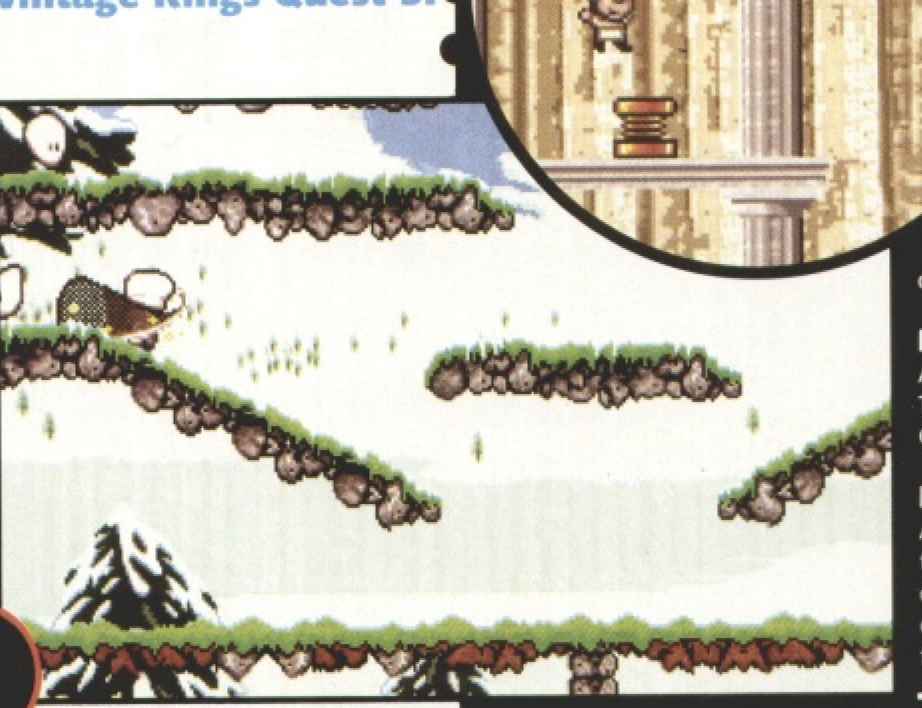
Ring the line of bells from left to right and a snowflake will drift from the top of the screen to the bottom. Catch this by running into it. A door will open near the top of the screen leading to the secret bank vault. This contains a safe which can be jumped on to release money: the more you jump on it the more you get. A one-up can be found to the right of the safe. Jump off the safe and hit the open safety deposit box containing the scroll to release the one-up.

Level 6

As in level 3, ring the bells in the correct order to make the snowflake appear. The correct order is: bottom left, top right, bottom right, top left, middle right. Catch the snowflake to open a door to the fruit bonus.

Level 8

A cuckoo clock appears in the top right hand corner every 15 seconds. Stun the cuckoo with a flour bag. Once stunned, capture the birds circling the cuckoo using the net. A door will then open inside the clock. Break the cuckoo's egg by jumping on it releasing the flying clocks. Capture then using the net for five extra seconds per clock.



O LUNCH

TIPS

China
Level 3
Run through the maze right to the very top to get through the door leading to a large pagoda and lots of goodies including a one-up. The door will disappear after 20 seconds.

Level 7
Collect three bamboo shoots and deposit them in the cage before anything else. Rush to the secret teleport found behind the large square blocks in the maze just to the right of the clock. You will be sent to the top and the door is just a jump to the left. You will be transported to the Chinese plate spinning room. Keep all plates spinning by jumping through them. Keep them going for 15 seconds to get a one-up.

Level 8
Light all the lanterns by jumping up from beneath them. Be quick as they go out and they must all be lit at the same time for the door to appear. The door is right at the bottom left hand corner on the platform just above the ground. Use the hidden spring in the ground or jump on a vegetable to reach it.



France
Level 1
Collect the onions and deposit them in the cage. These must be the first things you capture. The door to the secret goodies level appears in the bottom left hand corner.

Level 5
Run very fast from the start left and up the slope. Ignore the door as you can't reach it from here. Jump up the slope that runs left to right above the door. Keep climbing until you reach a teleport which takes you right to the top. Fall down the glass tube below it and go left into the door. You only have 30 seconds to do all that.

Warps
Switzerland
Level 1
To make the warp door appear collect all seven ingredients and deposit them in the cage. The warp door is above the exit door to the left of the cage. You have 45 seconds to do this and get to Greece level 1.

Level 5
Climb to the top left hand corner. You need to get to the platform on the right. Jump from the far left upwards and to the right. You will find hidden platforms and reach the warp door. You have 30 seconds to get access to Switzerland level 8.

Greece
Level 4
From the start walk to the left, drop down and jump up into the wall to the right. Walk along this hidden passage all the way to the right to walk into the warp. This lasts for the whole of the level. It takes you to level 7.

Level 8
Drop down into the teleport. Jump straight up into the arch above — a spring will throw you directly into the warp. It lasts for 45 seconds only (so move quickly) and takes you to West Indies level 1.

West Indies
Level 3
Jump up and to the left and run left. Use the spring to jump to the left hand side. The first hut you come to has the warp in the doorway. It lasts for 60 seconds and takes you to level 6.

Mexico
Level 1
This warp is in mid air. Go to the right hand side of the screen using the moving platforms. On the right is a teleport which will take you straight up. Above you is a spring — jump straight up using it. As long as you're going straight you should enter the warp without any problems. It takes you to level 2 and lasts for 40 seconds.

Level 3
Use the hidden 45 degree spring on the ground platform to catapult you to the right. Jump left into the teleport which takes you to the top left hand corner of the screen. Drop down to the level below to find a hidden spring behind a statue's head. This will fire you high into the clouds. Stay to the left of the screen and you will land on the platform containing the warp. It lasts for 60 seconds and takes you to level 7.

China
Level 1
Work your way to the top left hand corner and teleport back down. Jump straight into the warp. Another route; chase the egg into the bottom left hand corner, bounce on its head to stun it and at the same time catapult yourself up onto the platform. Now jump into the warp. This takes you to level 4 and stays active for only 16 seconds — so get your skates on.

Level 6
You'll have to be quick with this one. Run to the left, use the super jump to fire yourself to the top of the screen. Land in the middle of the top platform and then follow the maze back down. You can't miss the warp but watch out for all the nasties. This warp takes you to the Chinese fruit bonus and only lasts a measly 43 seconds.

Mexico
Level 5
Run all the way to the bottom avoiding the spikes and teleport to get right to the top. Run and jump left and enter the door to get to the secret boulder room. The door only stays open for 15 seconds.

Level 6
There's a teleport hidden in the middle stone edifice that stretches from the bottom to the top. The teleport is at the bottom, just walk into the rock on the right. It will send you to a hidden platform at the top. Walk into the door and you will find yourself in the Indiana Jones room.



BENEFACTOR

Andy was too lazy to write an amusing little intro to these tips. As I know nothing whatsoever about the game, or indeed almost any game, I shall content myself with pointing out that the imperative 'go' appears 19 times. Quite frankly, it's pathetic.

UNDERWORLD

Release Order

Climb down the first two ladders, collect the gold key and release the little guy. He will climb the ladder and activate a switch. Climb up the ladder, jump the gap and collect the gold key. Climb down the two long ladders and enter the door above the jumping man. Walk left and jump up onto the monkey bars. Go left, release the little guy but avoid the traps by pulling your legs up (push joystick up). Carry the man to the winch on the right and drop him, then jump up onto the blue handlebar. The little man will then send you to the top platform where you can pick up the gold key, release the jumping man and head for the exit.

Troubleshooting

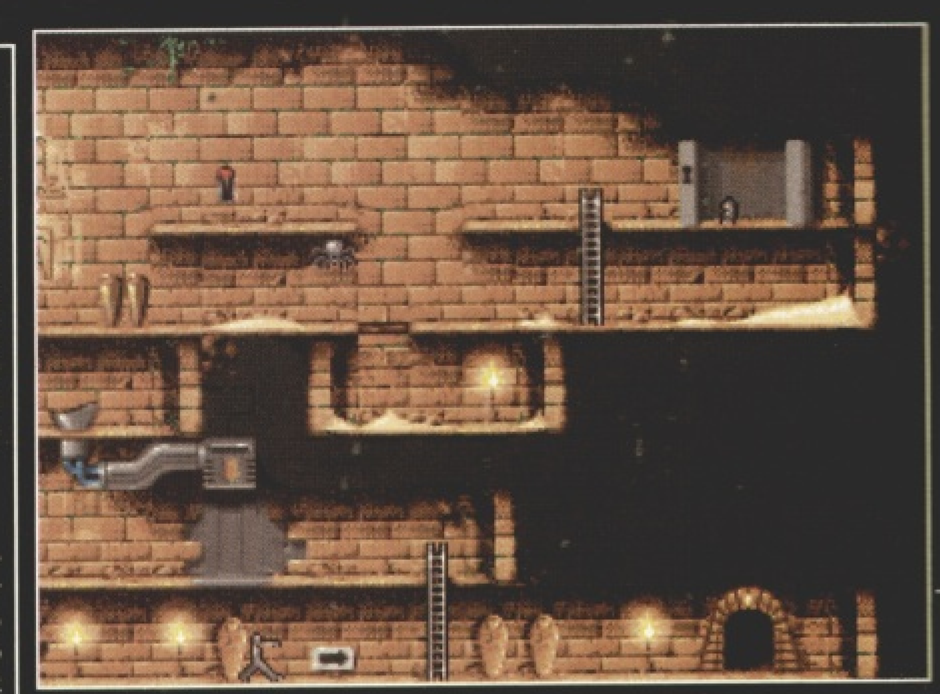
Go left and roll under the monster dangling from the ceiling. Go down the ladder and collect the gold key. Go through the doorway, release the jumping man and go left along the monkey bar to flick the switch. Stand on the red button and the little man will stand on it with you. Go right and through the lower doorway, collect the cog and drop it on the same platform that the red button is on. Go back down through the lower doorway and then through the middle doorway. Collect the paint and use it to activate the rainbow machine. Go back up the slope, pick up the gold key and release the jumping grey man. Pick him up and throw him up to the platform on the left. Walk to the red button. The grey man will pick up the cog, get coloured and then repair the bottom of the ladder. Both little guys will make their way to a position directly below the monkey bar. Collect the gold key and release the last little man. Throw the waiting man up to the right platform and then make your exit.

Turn, Run, Turn!

Climb the ladder and go through the doorway. Run left, avoiding the fire-breathing snake and pick up the key. Release the grey man and throw him up and right onto the platform above. Quickly run and stand on the button, and the little guy will activate the switch to let you reach the paint. As the little man drops from the platform, pick him up and walk left to the end of the platform. Facing right, drop the man and run non-stop through the doorway. Go left, jump the gap and get the paint, avoiding the green monster by leaning against the wall. Go back through the doorway and you should be in time to save the little guy. Pick him up and take him to the far left of the platform and release him when you're facing to the right. Now run through the doorway and down the ladder to the paint machine. The man will be coloured and make his own way to the exit.

Let's rock

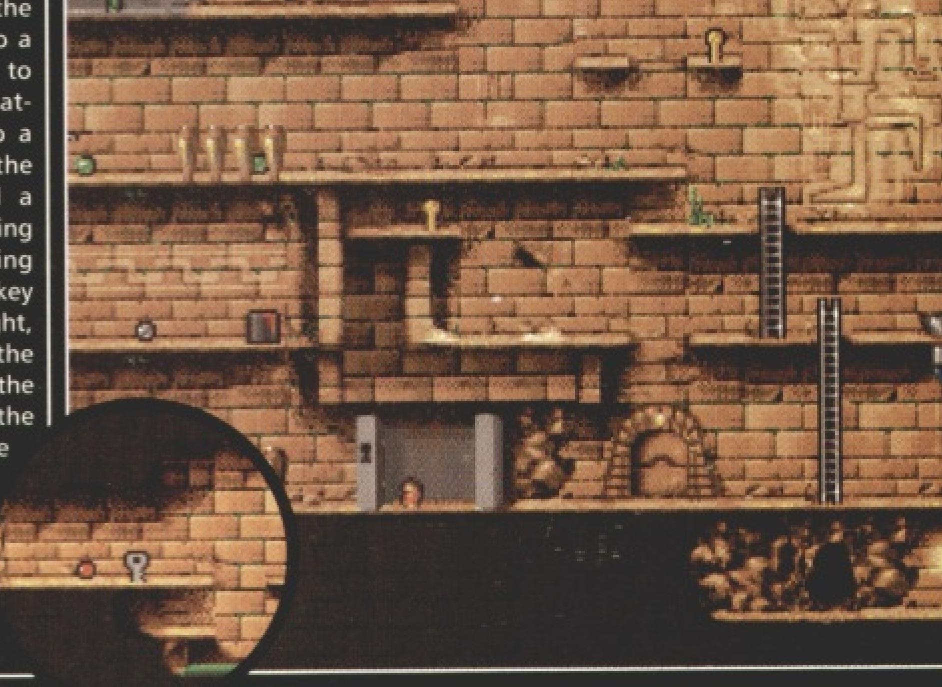
Go left, jump the gap and climb the ladder. Jump up onto the handlebar and slide down the wire. Go left, up the ladder, then left across the gap to flick the switch. go left again and flick the second switch. At the edge of the platform, do a huge jump to the small platform below. Do a medium jump to the moving platform and a large jump to get the key. Keep going to the right and release the jumping guy. Go up the hill, get the gold key and flick the switch. Head to the right, avoiding the monster and climb the ladder farthest to the right. Go to the right and drop the key outside the grey man's prison. Go and get the paint and put it into the machine. Release the grey man and direct him into the rainbow beam. Help him up to the cart and climb in by pressing fire after the guy's got in. Head for the exit.



TOMBS OF EGYPT

Double Trouble

Get the silver key on the right and open the door. Get the gold key on the right and release the jumping guy, then jump across the moving platform and stand on the red button until the man has got past the sliding door. Collect the gold key to the right of the red button and release the man. Now get the silver key and open the door on the left. Pick up the gold key above the Merry Man and release the jumping guy. Follow him and, when he stops, throw him up onto the platform above. Repeat the throwing sequence so that he picks up the cog and flicks the switch. Go left across the monkey bar and flick the switch then pick up the key. Release the little guy and help him get up to the top platform. Now go to the exit via the monkey bar.





Anybody seen his majesty? I turn my back for five minutes and he's gone! Last time we found him in the Trocadero playing that Daytona Racing with some revolting commoners...

KINGS QUEST 3

You begin as a simple slave. Think like a slave and act accordingly. If you are to ever escape the wizard's evil clutches, you will have to use stealth and guile. Keep your own counsel, and don't get caught even thinking of escape!

WIZARD'S ABODE

Carry out all the Wizards tasks then go to the kitchen. Get the knife, spoon, bowl, fruit, mutton, and bread, then head south to the dining room and get the cup. Head west and you're back at the entry. Go up the stairs and east. This bed chamber is a safe hiding place. Take everything and move into the hall. Look behind the tapestry to see the threat. Go west and you are again at the head of the stairs. The Wizard is leaving.

Walk north to the master bedroom. Open the drawer and take the mirror. Look behind the clothes in the closet to find a map. Close the closet and take the key on top of it. Open the dresser and take the vial of essence. Head south then up the stairs to the observatory. Look through the telescope and then return downstairs to the first floor.

Proceed north to the study and open the cabinet , examine the books and try moving them. Take the wand, move the lever and go down the stairs, making sure that the cat doesn't trip you up.

In the laboratory look at the book and the shelf and then get the six ingredients. Go back up stairs into the study.

Close the trap-door and replace the book and the wand. Go south twice, open the gate and get the chicken feather. Head down the mountain and make sure you save the game here. Once at the bottom, head west, get your mirror out to show Medusa when you travel west again and turn round. Bear south and get the cactus. Go south twice and get the snake skin. Steer east and pick up the eagle's feather when he flies past. Take the mud from along the river and continue east. Keep going eastwards to find a coast line. Head north along the coast and get some water. Go north again, up the ladder and then west.

Walk to the store and stroke the dog. Leave and head south. Examine the trees and take the mistletoe, then head-off west. Break into the house and climb the stairs. Open the drawer, grab the thimble, then leave. Go outside and look at the flowers. Take the dew and set off west once again, then north. Save the game.Put your hand in the hole. Ascend the ladder and steal from the robber. Snaffle his purse and look at the map. Point to the village and return to the store.

Look at the shelf and buy salt, lard, fish-oil and an empty pouch. Save the game and head back to the mountain. Open the door and go upstairs to your room. Drop all your stuff and hide it under the bed. Grab the fruit and return downstairs. Stand and watch the Wizard as he eats and then go back upstairs to check if he's taking a nap. Go east to your room. Pick-up the cat and the cat hair then get everything from your room.

Race downstairs into the study and open the cabinet. Taking the wand, close the cabinet and open the trap-door. Hurry down the stairs to the laboratory and walk to the table. Open the book to page II. Read from the book and follow the steps carefully. Step 2 must be to put the dog fur in the bowl since you have both. Read the last incantation and wave the magic wand.

Open the book at page IV and follow the directions exactly. Open the book at page XV and begin the spell. Follow the instructions and wave the magic wand. Look at the map and point to the bottom of the mountain. Go east and then north to the cave. Dip the eagle feather in essence and fly into the cave. When the spell wears off the web will have been torn to shreds. Enter the cave and the oracle reveals your fate.

You need three dried acorns to finish the spells. Head for the desert and then west across the stream. Go west again and then north twice then east to the Cottage of the Three Bears. When they leave, you can go in. Take the porridge and exit quickly. Travel west again where the bandits will attack you and steal all your gear. Track north to their hideout and search the nuts again to find the acorns you need. Save the game once more and reach into the hole. Climb the ladder and enter quietly. Take the purse, search the bin and take your things back. Exit the treehouse, climb down the rope and run eastwards.

Dip the eagle feather in the essence to fly back to the mountain-top and then land. Open the gate and go into the house. Head for the study and close the trap-door, not forgetting to put the wand back. Go upstairs and into your room. Place the cookie in the porridge. Drop everything, take the porridge walk to the dining room and wait for the Wizard to wake up.

Nip to the kitchen to pretend to make a normal meal. Feed the Wizard and he will turn into the cat. Go back upstairs to your room and collect your things. Descend to the study, take the wand and open the trap-door. Go down to the laboratory. Open the book to the proper page and follow the steps for the spell so you can teleport at random. Wave the wand and now try the spell for Deep Sleep. Then open the book to page LXXIV and complete the last two spells.

Teleport to the village by pointing at the map. Enter the bar and strike up a conversation with the three sailors. Give the gold to the Captain. Go to the pier and board the boat. The pirates steal all your possessions and throw you into the hold. Go east and get the box, then take it back to the ladder and put it down. Leap on the box and then jump to the ladder. Clamber out of the hold and head to the captain's quarters. Go west and open the chest. Look inside then leave quickly or you'll be caught.

Wander around the ship, climb the ladder to the crows nest and then go round to the stern. Go west into the galley where the cook will see you. Head back to the hold minus your possession. Climb out of the hold again and get your stuff from the chest. Go east and get the shovel. Now it's back to the hold.

Wait until you reach land and the anchor has been dropped but make sure everyone is still on board. Pour the sleep spell on the floor and recite the spell. Climb the ladder to the main deck. Look for land and step off the deck into the water. Swim to the east as fast as you can. Keep going east, dodging the captain by heading north. Go back south to the beach and examine the palm tree. Step slowly, counting to five and then dig. Grab the chest and go north.

Follow the trail to the Horse Head Rock and scale its face. Head east, on the trail as it winds around to the north, then track east to the waterfall. Dip the fly wings in the essence and fly to the top of the waterfall. Follow the trail to the east until a big-footed foe arrives. He heads back the way he came, so stop flying and land. Head south to the cliff and carefully climb straight down to the ledge. Stay close to the cliff wall, move to the west and enter the cave.

Follow the maze to the other side, move out to the end of the ledge and climb down again. When you get to the ledge, enter the dark caves again. This brings you out on the west side of the cliff where you have to climb back up to the centre ledge. Enter the cave and you are back on the path. Follow the path east twice and then south, falling down the slope. Enter the tunnel and climb the stairway. Rub the ointment on you when you feel danger and then go further west to the dragon.

Stir the storm brew with a finger and utter the spell. The storm rages and the dragon dies. Untie Rosella and explain that she's your sister. She agrees to follow you. Head east and down the stairs into the daylight. Go west to the stone wall. Go north towards the castle. Follow the gnome to the castle. Cross the moat and enter the castle.

As you both enter the throne room of Daventry, the King will explain about the once-magic mirror. It clears before you. The king flings his adventurer's cap at you. As you go to catch it, Rosella's hand goes up as well. And that, dear readers, is that.





Ahhhh... Meester Pond, we meet again. But on this occasion the advantage is mine. It's time I put a stop to your meddling once and for all. But before I kill you, permit me to explain my plan to rule the universe. Cheese sandwich? Pickled Onion? Both, I assure you, are excellent. No? You prefer Camembert, Meester Pond. How childish... etc, etc.

Little Pimple
The first two head blocks on the right have hidden head blocks above them. One is a gun power up and the other is the 'orange' ammo for the gun. This is the second most powerful gun.

Greater Pimple
You need to get the invulnerability fish to complete this level. At the start point go up the tree to the top, then left across the platforms to find the fish. Go back to the top of the tree and to the right to get the dynamite. Use this to blow up the TNT next to the start point. Now you can collect the power-ups.

Mushy Marsh
When you start this level you can see bonus points below where you're standing. To get to them: just to the right of the start is a platform with three head blocks above it. Each contains an umbrella. Collect one for long jumps. Head right until you see a ledge above you which points left. Take the ledge and go left until you find the warp point. This teleports you to the centre of the loop below where you started and you can now get all those lovely bonus points. Fab, eh?

Pir-rat Harbour
This level can be either very easy or very tricky. To take the easy option you need to go left at the start, jump on the hanging vines and climb up to turn on a switch. This will allow entry to an easy route which contains all the teacups and very few bad guys. This also lead to the exit. If you miss the switch you will have to battle with loads of enemies.

Fruitopolis
This level cannot be completed without the invulnerability fish, as without it you can't get all the teacups. There's a yogurt-fall with a blue cup which you can't get into — next to it is a large orange. There is a hidden block above the orange containing the invulnerability fish. You can now walk through the yogurt-fall to get the last teacup.

Fruit Falls
Go left at the start, jump on the ledge and follow it round until eventually you reach a switch. Hit this to reveal dynamite which you will need later. To get to it, go back right and climb the cherry platforms. Grab the dynamite, jump onto the breakable ledge and place the dynamite on the ledge to get access to an extra life.

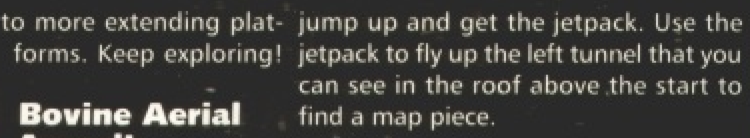
Little Curdlington
Find the TV block and pick it up. Keep throwing the TV to the ground to release the poltergeist. He will follow the TV so pick it up and jump on his head so the poltergeist lifts you up. Go vertically upwards to get lots of great bonuses. You will find a secret passage to the right of the exit pole by jumping into the wall.



Upper Curdlington
This level scrolls continually to the right so you have to keep moving. Hit as many switches as you can and make sure you hit the last one by the exit pole. The scrolling will stop so go back and go in all the doors you have opened along the way to collect all the bonuses before you exit.



JAMES





Kentucky Fried Fiend
You must defeat the innocent looking chicken : first drop the bird seed at the end of his platform to make the chicken peck himself through the floor and into the butter. Avoid the tickin' chickens while you're doing this. The large chicken now rises up from the butter as a fiery phoenix. Avoid the fiery breath by jumping over it and keep blasting away with the apple gun.

The Feta Flatlands
The tree to the left of the start point has a hidden platform in it. This will take you to the helicopter. Grab hold of it to find the red cup. At the end of the level, don't take the first exit pole. Instead, head for the second one to get loads of bonuses.

Fungi Strikes Back
Bounce off the little mushrooms to get the extra height you need to hit the big mushroom. Hold up to get height and keep moving from left to right but avoid getting trapped at either edge by jumping over him.

The Munster Moors
You need Finnius to get through the little tunnel. Find the Finnius block and make him jump around the other side of the tunnel for lots of bonuses.

Glace Glacier
You start in a valley so you need the jet pack to get out. There are two paths of moons. Follow the right set to get to the fuel, from here go up/right for three stars. If you run out of fuel, drop the jet pack and go back to the start point. You will find the jet pack has returned fully loaded.

Slippery Slopes
Be careful and take it slow - if you rush you'll slide down to the bottom of the screen which will prove fatal.

The Moeha Mountains
If you go left at the start you'll find one of the moon's lost treasures. Look out for arrows which point to hidden blocks or locations you might not have known about. There are extending platforms on this level, the end of these contain hidden headblocks which in turn lead to more extending platforms. Keep exploring!

Bovine Aerial Assault
First you must kill the cow: stand on the roof of the cave and shoot at him from here. Once the cow has been destroyed there is only Dr. Maybe left to defeat. The gun won't help you so drop it. Look for his gun glowing - this means he is about to fir. Move up out of his way - he can't follow you while he's shooting. You must destroy him by dropping tonne weights on his head. If you are low on lives look for invisible platforms above you when you reach the top. These lead to lives, stars, angel fish markers and other bonuses.

Killer Chasm
Take the helicopters up but no more than one or two platforms at a time, otherwise you'll miss out on all the cups and bonuses.

Nibbleston Fell
There's a neat trick here to get the jetpack. There are two tunnels in the roof. Put some dynamite on the floor under the right tunnel then run off the screen to put the fuse out. When you return the dynamite will be where you placed it but won't explode. Stand on it to jump up and get the jetpack. Use the jetpack to fly up the left tunnel that you can see in the roof above the start to find a map piece.

Subterranean Stiltoneum
Don't go down the shaft where all the moons are: go left instead to get to the cheese mine. Left of this is an umbrella block. Get the umbrella and run to the right up the wall to take you to the tunnel with the moons. Jump off to the left and float to a platform Collect the bomb and jump off to return to the mine. Use the bomb to destroy it. Now go down the tunnel with the moons. At the bottom, go right to collect a bomb and use this to blast the TNT box at the left of the tunnel. Follow the tunnel through to the left and you appear to be stuck. You are standing on a grid of nine blocks: directly above the middle of these blocks are three hidden blocks stacked above each other. The top one contains dynamite: use this to blow up the grid of nine yellow blocks. Go down and as far left as you can and blow the end block up to get the jet pack.

The Chunnel
This is one of the longest levels in the game. You will find Finnius in the cave below the starting point. Use Finnius in the cave to collect as many bonuses as possible, bouncing up to the higher items. On exiting the cave, use Pond. Ignore the first exit pole, there is a hidden dynamite block just left of the restart pole. Use the dynamite to blow up the yellow blocks. Go down and kill the baddies first, then go back and collect the bomb. Take it down the tunnel and blow up the bottom door. In there you will find a switch to open the right hand door. Keep going right and eventually you will get to the exit.

Lower Slimeswold
Take the elevator up to the very top, jump left over the land mines to grab the invulnerability fish. Take the next ledge down and left to get the umbrella and jump left for lots of moons.

Slimeswold-Under-Cheese
Run right. When you get to the big drop, fall close to the wall by steering left as you fall. You will find a cavern containing a blue cup and lots of bonuses.



POND 3

VALH

Accompanied by a flash of lightning, the great god Odin arose from his chair and, in a deep, booming kind of voice, thundered the magic words "It's in my pocket..."

LEVEL 1

Pick up the door key, operate the floor tile in the bottom left-hand corner of the room and pick up the map. Exit the room and turn left, pick up the gold coin, then go back to the main corridor and walk down and left to pick up the silver key. Go right, then pick up the Talisman of Light from the altar, go up and right, open the door on the left using the door key and take the gold key.

Exit the room and go back the way you came. Open the door with the gold key, operate the floor tile in the bottom right and pick up the map. Exit the room and go right. Pull the lever and look at the map to tell you where you can walk. Note where the traps are. Pick up the small chest key (which fits a chest containing a withered rose) and the grey crystal, then pull the lever in the bottom right-hand corner.

Leave the room, then go up and left. Put the gold coin into the wishing well and take the red gem. Take the stick and operate the floor tile beneath it. Take the ring belonging to the Prince's father, and go back to the starting room. Put the ring on the identity stone: you will be given your birthright to be placed on the Altar of Justice, which is in the other trapped room. When you get the Scales of Justice, give them to the skull that asks 'What is your quest?' and go in the room.

Don't pick up the jewelled crown. Instead take the other one, along with the strength potion and the chest key, then pull the lever. In the next room drop the red gem on the portcullis. Leave the poison but pick up the plank. Put the withered rose in the Water of Life, take the fresh rose, then go back to the trapped room where you found the grey crystal and open the chest. Take the cold protection potion and another chest key. Find the door opened by the silver key, then put the plank across the chasm to get to the chest: inside there's a chalice and a gem.

Go to the room where the skull says 'Do you love me?'. Give him the rose and he'll open the door. Ignore the first portcullis, continue through the corridor and pull the lever to open the door. Go inside, pull the lever, take the gold symbol, leave the room and turn left. Drop the gem on the portcullis to get through it and go back to the room where the skull asks 'Do you love me?' via the opened door. Put the crown on Meredith's throne and take the warrior's shield. Fill the chalice with water from the tap then find the Miracle Stone.

Put the chalice of water on the Miracle Stone to turn it to wine, then present this to the relevant skull who rewards you with a rubber sole potion. Go back to the boulder that blocks your way, and drink the strength potion so you can pick it up. Make sure you put it down where it won't trap you. When the strength potion runs out, drink the rubber sole potion to protect you from the electrocution devices (it doesn't last long — so get a move on).

At the end of the corridor, use the stick in the hole to open the door. Take the Warrior's sword and put the Warrior's shield on his tomb to disarm the passage. Pull the lever to open the door. Find the gem before you go into the room. Place the gold symbol on the engraved altar then go back the way you came, placing the Warrior's sword on the Bloodstone. The sword will now be covered in blood so give it to the skull that asks for blood. Go in the open door and take the key.

Open the relevant chest to find a candle and a door key which fits the door at the end of the passage. Give the Talisman of Light to the skull on the bottom left to get into the passage. Put the grey crystal on the stone of two colours to turn it yellow. Pick up the credit card and hurry back to the room with the warrior's tomb: insert the credit card into the machine to open another door.

Take the chest key and place the cold protection potion onto the altar decorated with a black and white circle. Take the fire protection spell and the rock from the stool. Drink the potion and take the Eye of the Beholder from the hot coals in the room opposite. Put the eye into the Water of Beauty and take the green crystal. Return to the Guardian with the green eyes, face it and insert the green crystal. Take the first of the four orbs and place on the relevant altar in the large room.

The key fits the chest in the first trapped room, get the Jug of Infinity and the piece of coal. Go to the second trapped room, put the coal on the crystal flame and take the black crystal. Fill the Jug of Infinity with water and return to the Warrior's tomb. Insert the black crystal into the Guardian. Go in the small room and pull the lever to open the door across the chasm. Put the candle on the fire stone to light it. The skull



ALLA TIPS

will ask you for a password which you will find later. Pick up the candle and return to the chasm room.

Put the lit candle opposite the other candle to open the chest. Take the red crystal and insert it into the relevant Guardian to gleam the second orb. Cross the chasm and pick up the plank. Take the second gold symbol and a gem. Put the symbol on the second engraved altar in the room where the eye was to open a door where the Infinity Stone is. Put the Jug of Infinity on here and take the Gem of Infinity. Operate the floor tile in the top right hand corner and remove the dagger.

Go back to the skull that asked for a password. Face him and look at the Gem of Infinity. He allows you to enter a room where there's a stick and an altar with 'World War' engraved on it. Put the dagger on the altar and take the poppy. Give it to the skull that asks for remembrance to get a parchment. Read it for lots of clues. Put the stick in the hole in the room where you found the eye and use it to open a door. Put the rock on the stool to get into the room where the Guardian with the yellow eyes is: insert the yellow gem and take the third orb.

Put the parchment on the Altar of Sadness which is near the Bloodstone and take the Tears of Loyalty. Place them in the Water of Hope in the second trapped room and take the blue crystal. Take it to the Guardian with the blue eyes to get the fourth orb. Place all the orbs on the altars, insert the Gem of Infinity into the portcullis and level 1 is complete.

LEVEL 2

In the first room, operate the floor tile with a hole in it then take the raw chicken. Put it on the grill, then feed it to the stone beastie. Find another floor tile you can operate. Take the key and open the door round the corner. Pull the lever, enter the room and take the small tile. Operate the floor tile then take the strength potion.

Go back to the previous room, drink the potion and pick up the urn. Take the chest key which fits the chest in the first room. Take the Book of Hours and a wind charm. Put the stick in the hole and operate it to open the door. Put the Book of Hours in the fourth dimension and take the watch. Pull the lever to open a shortcut for later on.

Put the watch on the altar next to the Shaman of Time. Go into the room behind him quickly. Pick up the silver key and melt it on the grill. Put the liquid metal on the key stone and take the new key that fits the door. Pull the lever. Behind the newly-opened door you'll find the shaman of the Holy Trinity. Operate the floor tile and take the chest key which fits the chest in the room of the shaman of Time. Take the tankard and fill it with ale from the room below. Put this on the mould and present it to the shaman of Impurity.

Find the floor tile you can operate and take the Resist Cold potion: drink it and take the ice. Put it on the stove and take the Eye of Heaven. Put it on the sundial and take the Stone of Leo: put it on the Lion's head to get the sun symbol. Place this on the deactivation stone engraved with the same symbol to get the first magic ring.

Go to the room filled with chasms and put the ring on the first altar. Take the door key and find the door that it fits. Operate the floor tile, take the chest key, pull both levers and then return to the room where the ale is located. Take the ashes and the chest key: put the ashes on the Flame of the Phoenix and take the wooden cross. Put this on the bible in the closest room to you and take the gold cross.

Give the cross to the shaman of the Holy Trinity, and grab the Gem of the Four Winds, the small tile.

Put the red gem on the portcullis, operate the two floor tiles and take the chest key and some blood. This key fits the chest in the room where the shaman of Impurity lives. Take Arthur's potion and the door key. Open the door to get a broken stick and the third small tile. Go back and put the stick on the glue to fix it. Put the small tiles down to make a path across the holes. On the other side open the chest and take the gem. Operate the floor tile and take the wooden symbol.

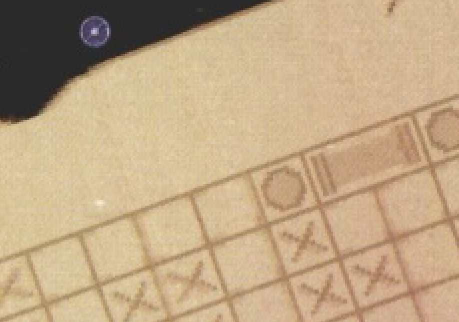
Find a hole that fits the stick, and use the gem to get rid of the Portcullis. Take the silver stick and operate the floor tile to get the Rock of Selene. Put this in Tranquillity to get the Werewolf Charm. Find a hole for your new stick then pull the lever. When the door slams shut put the blood on the sacrificial tree and pull the lever. Before you leave, pick up the chest key. It fits the chest in the room where the shaman of Holy Trinity lives, take the liquid metal and another wind charm. Place the wooden symbol on the soft stone to make a mould. Add the liquid metal and take the gold symbol. This fits a deactivation stone, take the second magic ring and put it on the next altar in the pit filled room. Pick up the pound note, put it on the till and take the coins that replace it. Place these on the stone of change and enter the next room.

Drink Arthur's potion and take the sword called Dilos. Leave the one that spells fragile. Pull the lever and place the sword on the chasm so you can cross safely. Put the Werewolf Talisman in the Water of Silver Light and take the Crescent Moon. Present this to the shaman of the Moon. Inside the room he was guarding find a gem and the hole which fits the green stick. Operate the stick. Retrieve the money spider and pull the lever to open the chest in the room where you found the Water of Silver Light.

Put the money spider on the Altar of Affluence and take the gold bar to give the shaman of Wealth. In the next room, read the book under the floor tile to find out which silver key to take. The key in the north-west corner fits a door so you can get the last wind charm. Put the wind charms on the weather vanes to gain access to a small font: place the Gem of the Four Winds and take the gold symbol. Put this on the corresponding deactivication stone to get the third magic ring. Place this on the last altar.

Go back to the room where you left the sword. Remove the magnet and the wind charm from the chest, and pick up the sword before you leave the room. Put the magnet on the altar next to the metal box, take the box and put it into the sulphuric acid to reveal its contents. Take the blank parchment and put it on the ink to read the writing. Place this suicide note in the Flame of Ruin and get the Skull of Death. Place it in the Water of Resurrection, take the Immortal Chain and place it in the Immortal Flame. Take the gold symbol to deactivate the device that protects the Holy Grail.

Fill the Holy Grail with ambrosia and present it to the shaman of Immortality. Walk pass him and place the sword over the hole. Pick up the key to the last door and the end of the level. You've finished level two!



TIPS

SNIP TIPS

Hello my little friends! Once again it is time to cheat and generally avoid playing games in the way they were originally intended! Thanks to everyone who sent in tips, and congratulations to all you prize-winning cheat-meisters — there's more software gifts where they came from, believe me. Don't forget to let me know what sort of machine you own, otherwise you could find yourself with a useless game. As usual, address all your luuverly discoveries to me, Mr Tips, at: Snip Tips, The One, 30-32 Farringdon Lane, London EC1R

TREASURE ISLAND DIZZY
Codemasters

James White from Norfolk has a couple of cheats for this egg-like puzzler. Type ICANFLY to, er... fly, and EGGSONLEGS for invincibility.

KUNG FU CHARLIES
PD

Someone with the fascinating name of Zenon Olenski from Cheshire has completed this old coverdisk resident, and has some codes for you all.

Level 1. NONE
Level 2. YOYO
Level 3. ZING

MONOPOLY
Supervision

Thrill to this groovy cheat all you guys and gals. Ta very much to Robert Atterbury who's written in to say that when someone doesn't want a property and it goes up for auction, keep pressing the left mouse button as fast as you can, and the other players can't bid for it. This means that you can get all of the properties for £10!

TACTICAL MANAGER
Kompart

A nice little tip from Craig Warwick is to type CODE on the main creen. A prompt will appear asking you to enter a code. Put in the word CODE again, and a list of cheats will appear. The code for the full editor is, funnily enough, EDIT. Not CODE, that's right, just EDIT. And not CODE. Oh no. (Shut up! — Simon.)

PREMIER MANAGER 2
Gremlin

Daniel Smith from Penn has found a way to get 100 percent support and 100 percent directors confidence. Just go to the youth team coach and click repeatedly onto the space where the 'Promote Youth Player' should be. Smart!

XMAS TIME
The One

Thanks to Adam Jackson from Birmingham for this seasonable cheat for *The One*'s very own *Xmas Time*. Apparently, when you are collecting gifts, all you have to do is press the pause button twice, and when you hit the monsters they stay off-screen for the rest of the level. Hurrah!

JETSTRIKE
Rasputin

Just a little idea from Grangy Perrin of Northfield, but if you hold down the pause button during the game, it will go into slow motion. Very handy for those tricky missions, I'm sure!



UGH!
Global Software

A rather stunning piece of timing this, because a recent 'Games Surgery' letter asked for later level codes for this interesting game, and within a few days, Dave Wotton just happened to send in a huge list of codes. There is a god! (Well no, there isn't actually — Harry.). Right, er, anyway...

KEITHMANIA
STILLNOTGOODENOUGH
NUDGENUDGE
THEWOODPARTY
THESENSIBLEPARTY
HELLOSAILOR
ARTHURTEE
ABLOCKOFWOOD
LIONTAMING
RONOBVIOUS
CHANNELJUMP
TUNNELTOJAVA
MAURICEZATAPARTIQUE
KENBIGGLES
ALIBAYAN
KENDOVE
TIDDLES
THENAKEDANT
KENSHABBY
ALBATROSS



PUTTY SQUAD
System 3

As Harry will confirm ('cause he sat next to me while I spent all week reviewing it!) I collected these codes legitimately while ploughing through this excellent game, and would advise that you only use them in desperation, because otherwise you're going to miss a lot of fun! Here goes...

Capri	Burger
Gaia	Organ
Prey	Dreamer
Chris	Bazgibb
Arabia	Jet
Melon	Rhubarb
Gondola	Aries
Kate	Fodder
Spice	Timb
Cherry	Butler
Nickel	Senna



IMPOSSIBLE MISSION 2025 CD32
Microprose

A chunk of free software is currently flying towards a Raymond Orchard from Dorset, for being the first person to send in the level codes for this nostalgic platformer.



CAR PARK
ETQFJXXD
EXQEJXDC

OFFICE ZONE
FBQDDXRE
FFQCVXIA
FJQCHXOM

INDUSTRIAL
FNQAYXHI
FRQYCXVL
FUQTBXQE

COMPUTER CENTRE
FYQOPXEF
GCQCRXWB
GGQKTXVF

CONSTRUCTION AREA
GKQJYXDI
GOQJFXBK
GSQFDXZA



GAMES SURGERY

With that huge elephant hurtling through space towards Jupiter, there's a good chance that we'll all be dead before you read this intro... so why do I bother?



DONKEY AWARD

Yes, for only the second time ever, I feel compelled to make this special presentation to Paul Cramphom from Kent, who wrote in with a reply to Ronon Ruddy's query in the July issue. Ronan asked for help in the cave section of *Curse Of Enchantia*, and Paul obliged by sending in the solution to the cave section in, yes, *Legend Of Kyrandia* — complete with a map! Needless to say, Paul shan't be receiving the copy of *UFO* he'd hoped for. Well done. Donkey.

Dear Matt The Medic,

I have just bought *Hero Quest 2: Legend Of Sorasil*, but after years of waiting for this excellent sequel, am completely stuck. On level one, we've managed to get the key of bone and the ring of elements, but as soon as we use the key to open the door and walk out, we die. We've also found the stone Gollum, but can't defeat it. Please can you help?

Alan
Maidstone, Kent.

You've timed this perfectly Alan, because I actually completed this mission yesterday while reviewing this game for 'Updates'. I don't know if this is the 'official' way to complete the level, but I'll tell you what I did, and you can see if it helps you in any way. I'd actually managed to get everyone killed apart from my Dwarf (well it was my first go!) but fortunately for him, he was pretty bloody 'ard. I'd managed to collect the Ring Of Elementals, which according to the mission description would allow me to attack the Gollum, and put this in the box under my sword in the inventory. I then went to the Gollum and, er... hit him a lot. My dwarf had a high defence, so even though it took about ten fights, we only ever drew, or the Gollum took damage. After about seven or so hits, he died, and when I examined his remains, I found the Bone Key. After that, I just went to the big doors and clicked over the 'open door' icon, which did the trick and out I walked, completing the mission. Hope that helps in some way.

Dear Matt,

Please can you tell me what to do on *Monkey Island 2*. I can get all the map pieces and give them to Wally, but then he gets kidnapped and I don't know what to do next. I'm probably doing something wrong, so please can you give me some guidelines.

Also, in *Indiana Jones and The Fate Of Atlantis*, what do you do in Crete? I can find the surveyor's instruments and the mural, plus the two statues, but don't know what to do with them. Please help.

Daniel Hughes,
Oxfordshire.

Okay, once Wally gets kidnapped, go to the swamp and climb into the crate to start the journey to LeChuck's fortress, then get out and go right up the stairs. In the sign room go down the left passageway and you'll see a set of carvings. Remembering the words of the song that you parents sang to you in your dream, push the carvings marked with the correct sequence of bones from the top to the bottom, and they'll swing open, letting you walk through. Right, that should give you a head start, now onto Indiana Jones...

All you need to do here is to use the surveyor's instruments on each of the statues, each time aligning the cross hairs with one of the large horns. When you've sighted correctly, a dotted line will extend from the transit past the horns, and X quite literally marks the spot.

Dear Matt,

I have recently bought *Legend of Kyrandia* and am now stuck on the part where Darm tells you to find the Birthstones. Please help, as I'm no good at the game.

Christopher Bamford,
Newport.

The first and last stones in the sequence are always the same, namely the Sunstone (found in the bubbling spring) and the Ruby (found, funnily enough, in the Ruby tree). The Sunstone can just be taken, but the Ruby tree contains snakes that will bite and poison you unless you immediately heal yourself with the orange amulet gem. The second and third stones are randomly selected for each game, so the method I suggest is to collect as many stones as possible, and stock-pile them at the alter location. Now save the game, and try as many combinations as possible. The reason I say to save it is because the stones disappear when wrongly placed, but by loading the game again, you can experiment as much as you fancy without tons of boring stone searching if you go wrong. Ah!

MATT'S SHOW-OFF SHELF MEDICATION REQUIRED

- Graeme MacKay can't get past level four on *Fire And Ice*. Can anyone supply some cheats or tips?
- Jamey Crawley from Derbyshire would like to know where to find the three missing potions for the alchemist in *Darkmere*.
- In *King's Quest V*, Mr B Sweeney would like to know where to find a gold coin. He has the tiny brass key, silver, old shoe, harp, and beeswax, an amulet, a hammer, and the sled. Any ideas?
- Peter 'messy writing' from Ferryhill would like to know (among many things) some bits about *Spellbound Dizzy*. 1. What do you do with the drill bit and the weird machine? 2. Where are the flippers? Are they the things in the clouds? If so, how does he get them down, and if not, where are they? 3. How do you get past the Ogre crusher?

FREE PRESCRIPTIONS

- Doctor Chris Rayment from Kent wins himself a plop of software for answering a query that's had both myself and reader Ronan Ruddy on the ropes for some while. In *Fury Of The Furries*, to get past the 'flying leaf' level, you must first jump on the leaf (which will start to fly across) and stand as far left as possible. Next you have to take out the killer bee with a big fireball — and then comes the boulder bit (dan dan daaarr!) Okay, this 'aint particularly easy, but as soon as the boulder falls, run to the right of the leaf. You should just scrape through 'un-rocked', and will just have to deal with a killer fish with another big fireball.
- Nurse Mark Robins guarantees himself a free bit of CD32 software (we already owed him for being in the 'Nice' issue's letters) with this answer to L J Platt's *Black Crypt* problem from our June issue. Take it away; "Mr Platt's problem is not how to get past Estoroth, but how to kill Estoroth. To do this, Platty needs four sacred weapons; Vortex the sword, Forcehammer the, er... hammer, Protector the shield and Soulfreezer the wand. I suggest you have the fighter and cleric in the front row, and have them both take an invincibility potion. This will protect the entire party as long as you directly face Estoroth. Now you must use all the weapons until they gain in power. Eventually, using Soulfreezer will immobilise Esoroth and using Vortex will open a hole behind Estoroth. Using the other two weapons will knock Esoroth into the hole and the game is completed!" Thanks Mark, mate — fancy a job?

THE SURGERY IS NOW CLOSED

Yes, I'm afraid I have to go and attend to a young lady's needs elsewhere right now, but don't worry, I'll be back in a month, so keep those letters coming in. Show-off Shelf personnel: don't forget to let me know what machine you own so that I can sort you out a prize if necessary. The address for your letters is: Matt The Medic's Games Surgery, *The One*, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU. Please don't phone in or send SAEs as I really am a jolly busy chap.

EP SOFTWARE

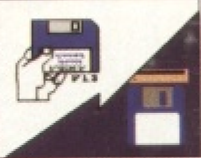


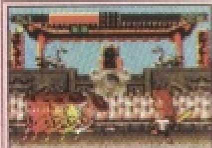
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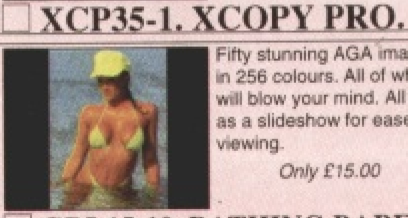


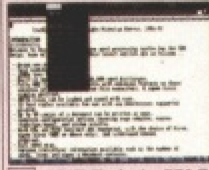
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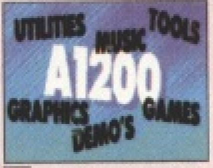
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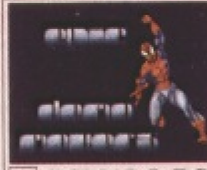

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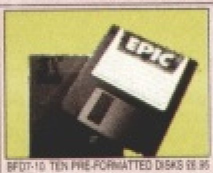
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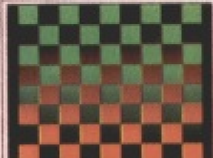
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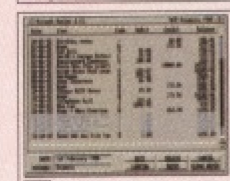

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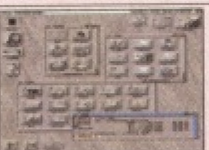
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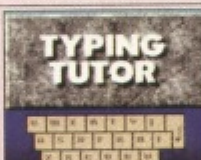

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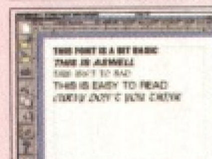

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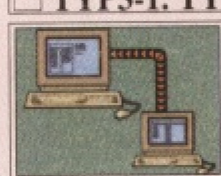
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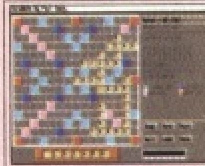

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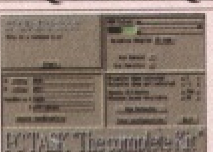


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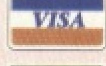
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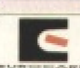
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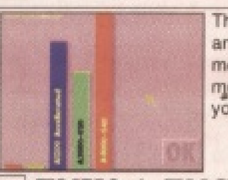
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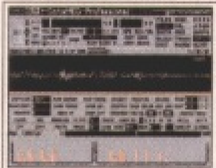


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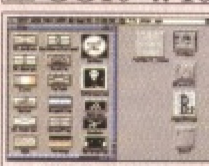
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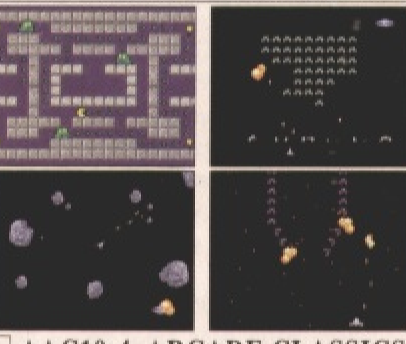


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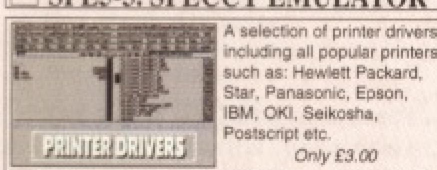
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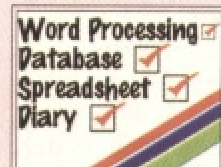


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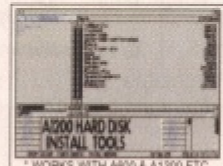
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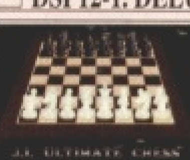
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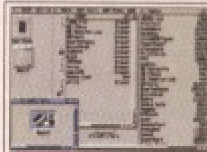
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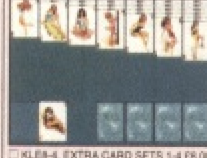
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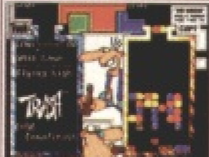
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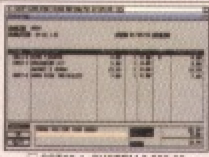
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THE SENSIBLE SOFTWARE FANCY FOOTBALL LEAGUE

This is it, then — the end of the Sensible Soccer Fancy Football Competition. Below, you'll discover the final results and the scores for each player. Just tot them up and turn the page to discover if you're eligible to claim.

After all the mathematical errors and headaches, the end is near — thank God. It seemed like a good idea a few months ago, but it's been a time-consuming load of old nonsense, and I'd be very surprised if any of you have been following it since the beginning. Still, we'll have to think of something to fill the pages next month — how about eight pages of meaningless charts? Hmmm...

THE CLASSIFIED RESULTS

GAME 36

Gotham Park vs. Liverpool CJC

A tense match, this, with both players reluctant to press forward. Chris finally broke the deadlock with 30 mins to go, with a blinding chip right over the Batcave. Simon responded with typically sickening ferocity, changing his formation to 'Attack' and blasting home a couple from outside the area (diagonal long-shots, unsurprisingly) to grab the lead. Chappers tried to up the pace in order to stay in the game, but this resulted in gaping holes in his defence, through which boggle-eyed Byron slotted a couple more. Git. Result: 4-1. Scorers: McManaman (0-1), Gordon (1-1), Batman (2-1), Gordon (3-1), Gordon (4-1). Cautions: Hansen (yellow card).

GAME 37

Famous Addicts vs. Chelsea

In a real nail-biter of a match, both Jools and Tom were keen to avoid defeat, even though neither stood a chance of clinching the title. Jools took the initiative, with a fluky effort from Blandford. Tom followed up with an equally lucky strike from Peacock. Again, Jools pressed forward and hit home another, only to be 'rewarded' with an equaliser from Stein. The tension became almost too much for the young lad Stein, whose ball-crunching tackle left Boy George singing that bit higher. Just as it looked as if the match would end a draw, Jools grabbed the lead, with a fantastic strike from his namesake. Result: 3-2. Scorers: Blandford (1-0), Peacock (1-1), Blandford (2-1), Stein (2-2), Jools (3-1). Cautions: Stein (yellow card)

GAME 38

Catholic Family vs. We Luv U Ingl'nd

Although it looked increasingly unlikely that Dominik was going to win the League (barring a miracle, Simon has already been confirmed as the winner), he decided to switch to a more attacking formation in order to secure second place. Fortunately for the plucky Scot, his tactics paid off; Nicholas almost uprooted the goal-posts with a powerful blast into the back of the net, followed quickly by a well-worked effort which left the keeper standing. Jon's frustration was clear to all and his reckless challenges resulted in a booking for Sharpe. Still, his efforts were rewarded with a last minute Hirst goal. Result: 2-1. Scorers: Nicholas (1-0), Nicholas (2-0), Hirst (2-1). Cautions: Sharpe (yellow card).

GAME 39

Liverpool CJC vs. We Only Sing

We reckon that the average score of all the games in the Fancy League is two goals to one. It's not based on any factual evidence, though, it's just a guess. And probably a wrong one. Anyway, that tenuous link was my little way of introducing the score of Andy's penultimate game which was, er... two-one. To Andy. Not Jon. Rush scored '1'. Soup Dragon scored '2' and was cautioned. God these bloody things bore me. Result 1-2. Scorers: Rush (1-0), Soup Dragon (1-1), Soup Dragon (1-2). Caution: Soup Dragon (yellow card)

WIN £1000 CASH

GAME 40

Famous Addicts vs. The Dead XI

With Harry's skills improving no end and his goal tally up to an awe-inspiring 'one', it was obvious that Jools didn't exactly fancy his chances against this up-and-coming Sensi god. He should've, of course, because although Harry has started to get the hang of things, he's now only 'crap' as opposed to 'completely and utterly crap'. Blandford's solo goal was the highlight of the match, although we're not sure whether Jools' dribbling was down to skill on his part or the amount of beer he consumed before the proceedings. Jools' namesake blasted home a second shortly before half time. After the interlude, though, things turned decidedly dirty with cautions being dished out to both scorers and Icarus. I don't think I can take much more of this. Result: 2-0. Scorers: Blandford (1-0), Jools (2-0). Cautions: Blandford, Jools, Icarus.

GAME 41

Chelsea vs. Red Machine.

Peacock was the first scorer in Tom's swan song, although his lead was soon negated by a stunning goal from Dalglish. The current manager of Blackburn, however, was punished shortly after for a disgusting foul on Glen Hoddle which would have resulted in him being carried off if the game included such a feature. The two teams remained level almost until the rest of the match, until Hunt hit home a fab effort from just outside the area. Result: 1-2. Scorers: Peacock (1-0), Dalglish (1-1), Hunt (1-2) Cautions: Dalglish (yellow card) Phil Neal suspended.

GAME 42

Musician's Union vs. We Luv U Ingl'nd.

"Grunt, grunt!" snorted Björk as her one-pig effort put Matt ahead after only a few minutes. "You swine!" cried Jon as he slotted home a sexy goal, courtesy of Hirst. "You ugly, filthy pig woman!" shouted Jon as Sharpe took the lead. "You repugnant, snotty animal!" blasted Jon as Scooby Doo snatched victory. "Oh," said Björk. "I'm off to find some truffles." Result: 1-3. Scorers: Björk (1-0), Hirst (1-1), Sharpe (1-2), Doo (1-3) John Lennon suspended.

GAME 43

Catholic Family vs. Liverpool CJC

Excitement City! As neither side was willing to bow out of the Fancy League with a humiliating defeat, the game turned into a veritable goal frenzy, and the pace of the match was nothing short of relentless. Although Nicholas fluffed several clear-cut opportunities, he managed to score a hat-trick before Chris pulled a couple back with efforts from McManaman and Molby. In the climax to the tortuously long-running 'gag', JFK fooled the keeper by heading in his own head, and then volleying in the ball shortly after. Rush managed to pull one back, but victory for the closely-shaven Scot never looked in any doubt. Result: 4-3. Scorers: Nicholas (1-0), Nicholas (2-0), Nicholas (3-0), McManaman (3-1), Molby (3-2), JFK (4-2), Rush (4-3). Cautions: Lawrenson.

GAME 44

We Only Sing vs. The Dead XI

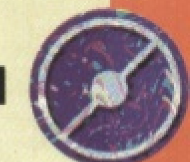
The last *The One* grudge match. Things got off to a surprising start when Old Harry's Icarus scored a top goal, causing Andy to hang his ugly ginger head in shame. Torchy the Battery Boy came to the whinger's aid, shooting home a couple of run-of-the-mill efforts (just inside the goal-posts, struck from straight ahead). Again, Harry dumbfounded his critics by scoring another with Ludd, increasing his goal tally by 50 percent. Andy's face turned red, steam came out of his ears, and he upped the pace. Three goals were hit home within the last minute or so, making the final score give the impression that the game was slightly more one-sided than it really was. Result: 5-2 Scorers: Icarus (0-1), Battery Boy (1-1), Battery Boy (2-1), Ludd (2-2), Battery Boy (3-2), Clanger (4-2), Bungle (5-2).

GAME 45

Red Machine vs. Gotham Park

Simon won. The four-eyed, balding, talentless git. Result: 0-2. Scorers: Penguin (0-1). Gordon (0-2) Phil Neal suspended.

TURN THE PAGE FOR DETAILS OF HOW TO CLAIM...



FINAL SCORES FINAL SCORES FINAL SCORES FIN

WHAT DO POINTS MAKE?

Each of your eleven players will gain plus or minus points depending on how their team played, as outlined below:

Goalies: Score -1 point for every goal their team concedes or +5 points for a clean sheet.

Defenders: Score -1 point for every goal their team concedes or +3 points for a clean sheet.

Mid-fielders: Score -1 points for every goal their team concedes and +1 for every goal scored.

Attackers: Score +1 point for every goal their team scores.

Goal-scorers: Score +1 point for every goal they score, with an additional +2 points for every hat-trick.

Yellow Cards: individual players score -1 point if they are shown the yellow card.

Red Cards: individual players 'score' -3 points if they are sent off. If one of your players is suspended from the league, then he'll score -2 points for every match he misses.

THE TEAMS

So who are the all-important managers then, eh?

Simon Byron
Gotham Park Rangers

Andy Nuttall
We Only Sing When We're Winning

Matt Broughton
The Musician's Union

Harry Attrill
The Dead XI

Jon Hare
We Love U Ingl'nd

Jools
The Famous Addicts

Tom Watson
Chelsea

Chris Chapman
Liverpool CJC

Dominik Diamond
Catholic Family

Rik Henderson
The Red Machine

GOALKEEPERS

Ref. No	player name	points last issue	points this issue	TOTAL
1	The Batcave	-13	+4	-9
12	Moomin Troll	-13	-3	-16
23	Simon Le Bon	-2	-3	-5
34	Saint Peter	-34	-7	-41
45	Nigel Martyn	-1	-3	-4
56	Jim Morrisson	-1	+1	0
67	Dmitri Kharine	+6	-5	1
78	Bruce Grobbelar	-4	-10	-14
89	Pope John Paul II	-4	-4	-8
100	Ray Clemence	-3	-3	-6

DEFENDERS

Ref. No	player name	points last issue	points this issue	TOTAL
2	The Batmobile	-13	+2	-11
3	Cat Woman	-13	+2	-11
4	The Joker	-13	+2	-11
5	The Riddler	-13	+2	-11
13	Sooty	-13	-3	-16
14	Bagpuss	-13	-3	-16
15	Crystal Tipps	-13	-3	-16
16	Bod	-13	-3	-16
24	Mark King	-6	-3	-9
25	Paul McCartney	-9	-3	-12
26	John Lennon	-8	-2	-10
27	Howard Jones	-6	-3	-9
35	Attila the Hun	-34	-7	-41
36	Hadrian	-34	-7	-41
37	Richard the Lionheart	-25	-7	-32
38	Henry V	-34	-7	-41
46	David Bardsley	-5	-3	-8
47	Gary Charles	-6	-3	-9
48	Martin Keown	-5	-3	-8
49	Andy Sinton	-5	-3	-8
57	Keith Richards	-5	+1	-4
58	Ubik	-5	+1	-4
59	Boy George	-5	+1	-4
60	Jimi Hendrix	-5	+1	-4
68	Steve Clark	0	-5	-5
69	Erland Johnson	0	-5	-5
70	Jakob Kjeldberg	0	-5	-5
71	Frank Sinclair	0	-5	-5
79	Alan Hanson	-6	-11	-17
80	Mark Lawrenson	-7	-11	-18
81	Steve Staunton	-6	-10	-16
82	Rob Jones	-6	-10	-16
90	Michael Corleone	-6	-4	-10
91	Tom Hagen	-6	-4	-10
92	Vito Corleone	-9	-4	-13
93	Sonny Corleone	-6	-4	-10
101	Phil Thompson	-7	-3	-10
102	Steve Nichol	-7	-3	-10
103	Tommy Smith	-7	-3	-10
104	Phil Neal	-10	-4	-14

MIDFIELDERS

Ref. No	player name	points last issue	points this issue	TOTAL
6	Alfred The Butler	+18	+5	+23
7	Two Face	+18	+5	+23
8	The Penguin	+20	+6	+26
17	Bungle	+1	+5	+6
18	Baby Clanger	-3	+5	+2
19	Parsley The Lion	-13	+4	-9
28	Eddie Van Halen	-6	-2	-8
29	George Michael	-7	-2	-9
30	David Bowie	-6	-2	-8
39	Rameses II	-33	-5	-38
40	Sitting Bull	-30	-5	-35
41	Capt. Mainwaring	-33	-5	-38
50	Scooby Doo	+13	+2	+15
51	Denis Wise	+12	+1	+13
52	Geoff Thomas	+11	+1	+12
61	Elizabeth Taylor	+1	+3	+4
62	River Pheonix	+1	+3	+4
63	Bob Marley	+1	+3	+4
72	Eddie Newton	+3	-2	+1
73	Glenn Hoddle	+4	-2	+2
74	Dennis Wise	+3	-2	+1
83	John Barnes	-1	-5	-6
84	Jan Molby	-3	-4	-7
85	Ray Houghton	-2	-5	-7
94	Gerard Conlon	+8	+2	+10
95	Wolfe Tone	+7	+2	+9
96	Torquemada	+8	+2	+10
105	Ron Yates	-3	-1	-4
106	Steve Heighway	-2	-1	-3
107	Graham Souness	-3	-1	-4

ATTACKERS

Ref. No	player name	points last issue	points this issue	TOTAL
9	The Scarecrow	+31	+6	+37
10	Comm. Gordon	+50	+12	+62
11	Batman	+49	+7	+56
20	Mr Ben	+14	+7	+21
21	Soup Dragon	+18	+8	+26
22	Torchy (TBB)	+19	+12	+31
31	Peter Gabriel	+15	+1	+16
32	Bjork	+15	+2	+17
33	Sting	+21	+1	+22
42	Icarus	+1	+2	+3
43	Ned Ludd	+1	+3	+4
44	W.A. Mozart	+2	+2	+4
53	David Hirst	+32	+6	+38
54	Lee Sharpe	+23	+4	+27
55	Nigel Clough	+24	+4	+28
64	Sid Vicious	+12	+5	+17
65	Jools	+18	+6	+24
66	Jamie Blandford	+15	+7	+22
75	Gavin Peacock	+18	+5	+23
76	Mark Stein	+13	+3	+16
77	Craig Burley	+15	+3	+18
86	Peter Beardsley	+8	+5	+13
87	Ian Rush	+11	+7	+18
88	Steve McManaman	+12	+7	+19
97	Charlie Nicholas	+22	+13	+35
98	JFK	+22	+7	+29
99	The Singing Nun	+16	+6	+22
108	Kevin Keegan	+10	+2	+12
109	Kenny Dalglish	+14	+2	+16
110	Roger Hunt	+17	+3	+20

THE FINAL TABLE

Win = 2 points, Draw = 1 point.

Team	Played	W	D	L	F	A	Pts
Gotham Park Rangers	9	8	1	0	37	14	17
Catholic Family	9	6	2	1	22	13	14
Famous Addicts	9	5	3	1	17	13	13
We Luv U Ingl'nd	9	5	1	3	26	14	11
We Only Sing...	9	4	1	4	20	19	9
Chelsea	9	4	0	5	15	15	8
Musician's Union	9	3	1	5	16	15	7
Red Machine	9	3	1	5	12	16	7
Liverpool CJC	9	1	2	6	14	22	4
Dead XI	9	0	0	9	3	41	0

HOW DID YOU DO?

Phewee Muskrat! These are the Final Scores which replace any previous totals. Now turn to page 86 for the next step...

READ THIS CAREFULLY

By now you should a pretty good idea whether or not you stand a chance of winning. If you picked a member of Harry's team then you might as well give up now (but I'm sure you realised that long ago), but the rest of you could be on your way to collecting a cool £1000. Commissioner Gordon, however, turned out to be a bit of a dark horse — the highest scoring striker, and he wasn't even a star player.

If you've totted up your points and your total is more than 165 then we want to hear from you. Just fill in the details on the form below (a photo copy will suffice if you can't stand defacing your copy of The One) and send it to: Fancy League Claims, *The One*, 30-32 Farringdon Lane, London EC1R 3AU, to reach us by no later than October 28th. YOU MUST WRITE YOUR TEAM NAME AND YOUR TOTAL ON THE BACK OF THE ENVELOPE — if you don't do either of these then we'll bin your entry. Don't bother claiming if you scored below 165.

The winner will be the person with the highest-scoring Fancy League team, or, if more than one person has the same total, the entry with the wittiest tie-break answer. The Editor's decision is final, and no correspondence will be entered into. We can accept no responsibility for Fancy League forms we didn't receive, and proof of posting is not necessarily proof of receipt. And don't ring up and ask whether you've won because we'll disqualify you immediately. The winner will be notified by post before 31st November 1994.

Name:..........

Address:..........

....

....

Postcode:..........

Telephone Number:..........

Points Scored:..........

FANCY LEAGUE TEAM NAME

....

	Player Name	Player Reference No.
Goal Keeper	....	
Defender *1	....	
Defender *2	....	
Defender *3	....	
Defender *4	....	
Mid-field *1	....	
Mid-field *2	....	
Mid-field *3	....	
Forward *1	....	
Forward *2	....	
Forward *3	....	

INTERESTING FACTOID!
As well as being the winner of the Fancy League, Simon is also the official Sensible Soccer World Champion. The smug git.

INTERESTING FACTOID!
Björk is ugly.

INTERESTING FACTOID!
The best Fancy League side you could have picked looks like this: Dmitri Kharine in goal; Keith Richards, Ubik, Boy George and Erland Johnson in defence; The Penguin, Scooby Doo and Denis Wise in mid-field; with Commissioner Gordon, Batman and David Hirst attacking.

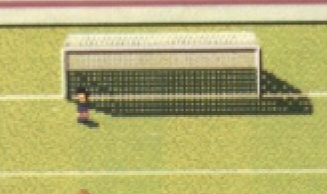
INTERESTING FACTOID!
The Fancy League competition has been entered by more people than any other competiton in The One's history. So you probably don't stand a very good chance of winning. Sorry.

INTERESTING FACTOID!
We nicked this idea from a national newspaper!

INTERESTING FACTOID!
The worst Fancy League side you could have picked looks like this: Saint Peter in goal; Attila the Hun, Henry V, Alan Hanson and Mark Lawrenson in defence; Parsley the Lion, Scooby Doo and Eddie Van Halen in mid-field; and Peter Beardsley, Kevin Keegan and Kenny Dalglish attacking.

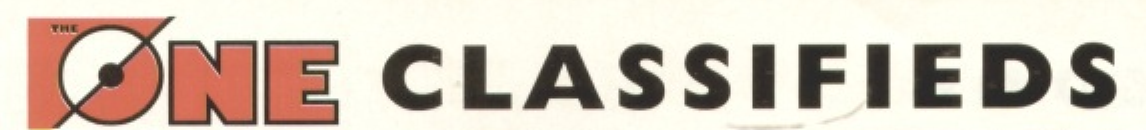
INTERESTING FACTOID!
Lots of people named their team after the bit of your body you go to toilet out of if you're a boy.

INTERESTING FACTOID!
The One is better at Sensible Soccer than the creators themselves! Simon, Andy and Matt scored a total of 34 points, compared to a pathetic 28 from Jon, Jools and Chris. Ha!



INTERESTING FACTOID!
The commonest answer to our tie-break question involved references to the now infamous 'wrods' incident. Someone even put: "The One is the best because it always gets its mucking wrods fuddled up," which we quite liked.

INTERESTING FACTOID!
Er... that's it!



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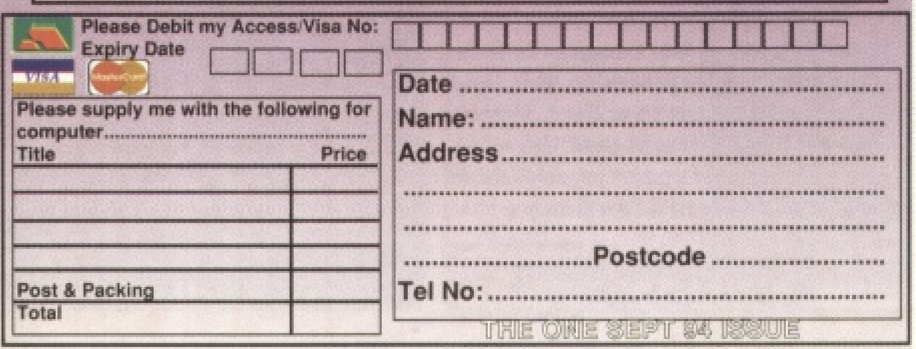


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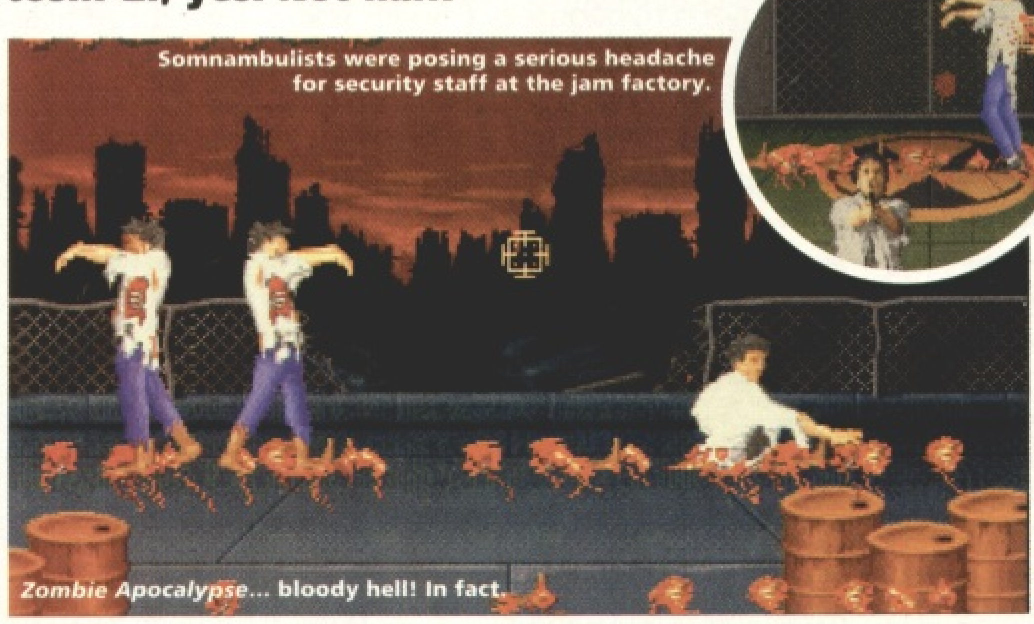
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Broughton's the name, PD's the game. Yes sireee! When the chips are down, too many cooks save nine. Oo-er, well blow me down if it isn't an intro to that old chum of ours PD Zone, cleverly disguised as what can only be referred to as a load of old tosh! Er, yes. Not half.



Somnambulists were posing a serious headache for security staff at the jam factory.

Zombie Apocalypse... bloody hell! In fact.

ZOMBIE APOCALYPSE 2

Cynostic, Disk G0224

Anybody fortunate enough to have seen the original *Zombie Massacre* will no doubt be more than happy to receive a second installment, as it was, quite simply, one of the most mindlessly violently and genuinely enjoyable chunks of PD we've seen in a fair old while.

If you don't know the game I'm talking about, it was an *Operation Wolf* clone, with a mouse controlled cross hair, and a screen filled with dismembered bodies roaming around, groaning, moaning, and just begging to be gunned down in a spray of blood. Or fed a grenade, with much the same effect. With more blood.

So what should you expect from the sequel? Well, more blood for starters, not forgetting more types of zombie, more backgrounds, more squelchy noises accompanying every dispatched member of the undead, plus a new, improved, nifty gun, grenades, AND a sexy missile launcher. Hurrah!

The zombies are animated in a much more 'realistic' way, with torsos dragging themselves across the screen, classic 'arms-in-front' zombies running from side to side, and naked men plodding back and forth, and all this while knife wielding madmen appear at the base of the screen and try their best to stripe you. Great fun for all the family!

You have one life, shown by an ever-decreasing energy bar, and will take damage every time a walking zombie gets to the other side of the screen, or a static zombie manages to get his knife 'in you'. You have a limited bullet supply, which can be



GIDDY 2

Cynistic, Disk GO225



Giddy 2... this nice emerald green slug can be killed

Way back in August 1993, we were fortunate enough to bring you a superb little bit of PD on our coverdisk by the name of *Wibble World Giddy*. This was a simple little *Dizzy*-esque platform/adventure game, using the age-old system whereby collecting a particular object gets you past a certain obstacle. The game proved immensely popular with our readers (that's you, that is) to the point where 'Games Surgery' received an enormous number of solutions. Well, pin back your trouser cuffs, 'cause here comes the sequel — *Giddy 2*.

Apparently, (and no, I'm not just filling space — really) Giddy returned home from his last adventure, only to see a newsflash on the TV saying that a huge spaceship had appeared and was releasing 'Wibble Waves' that were affecting all ordinary household items, making them go a bit weird and stuff. Fortunately, these Wibble Waves didn't affect large egg-shaped heroes with big hands. Phew! That's lucky — at least Giddy can do something to help

So what's new pussycat? Well, Giddy himself remains true to his original form, with ludicrously huge hands and and egg-like appearance. He still jumps in his special somersault way, and has a number of pockets which come in handy for collecting those strange items found along the way.

... by sprinkling salt from this cellar on his body and watching him sizzle. Ha!

For most of the game you spend your time making your way across some simple levels, avoiding the strange animals (including radioactive sheep!) that inhabit them, with hidden passageways leading to caverns and new levels. Coins lie dotted around the screen, and can be collected to aid you in your quest. The standard silly puzzles are there, with such gems as 'dropping radioactive sheep poo on the floor to grow an enormous bean stalk', or perhaps 'using the remote controlled Nessy caller to get across the lake'. I think you get the idea.

So it's much the same as before, with lots of silly places to visit, and lots of silly things to collect. There's no real improvement over the original game, but if you enjoyed *Wibble World Giddy*, you'll like *Giddy 2*!

OVERALL 85%



It was Von Richthofen's second attempt at snogging the Stock Exchange.

Having only just returned from a nostalgic trip via last month's 'PD Zone', I've been once again directed towards memory lane by a new game that's just flown in from Express PD. Though I normally spout on about old arcade machines or copies from my faithful Spectrum, this game, *Demolition Mission*, has actually reminded me of another old crumbly machine by the name of a VIC 20.

For anybody scratching their head and wondering what exactly a VIC 20 was, it was a large hunk of plastic, with the sort of memory that most modern day Casio calculators would snigger at, and it played the sort of games that would score about 40 per cent in any self-respecting Game Boy review mag.

Of course, as we all know, games don't need twinkling graphics and stunning sound to be good, and *Demolition Mission* is, in my not-so-humble opinion, such an example.

I actually remember this game as being called *Skyscraper* first time round, and *DM*'s gameplay has remained the same, with you piloting a biplane that flies from left to right across the top of the screen. Of course when I say 'piloting' it has to be said that all you actually do is press fire to release a bomb every

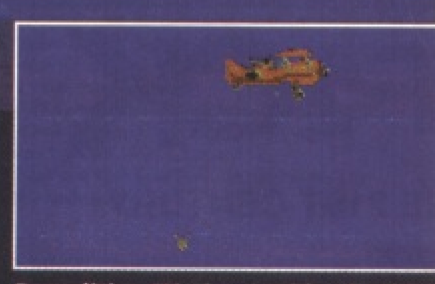
boosted by occasional supplies which fall from the sky. You can also collect grenades which work as screen-clearing smart bombs, plus missiles that work as, well... missiles really.

The game provides no real challenge for anyone with half a cat's reaction, but that doesn't stop it from being intense fun — especially as the programmers seem to have spent most of their time ensuring that the sound effects are spot-on, not to mention the way that the zombies leave behind a fair proportion of the body after being killed. Nice!

You're more likely to die due to lack of bullets than the zombies' attack, but to be honest, who gives a poo when games are this much fun? (You are all sick — Harry.).

OVERALL 89%

DEMOLITION MISSION
Express PD, Disk P313



Demolition Mission... a bloody old game!

now and then. And why should you want to drop such a destructive device? Well it's quite simple, really — otherwise you'll crash headlong into one of the many skyscrapers below you. And that hurts.

Yes, simple stuff indeed, but the thing is that after your plane has crossed the screen, it appears next time just a bit lower down. It's therefore up to you to clear the screen before you get low enough to greet any of the aforementioned steel erections with your face.

This is essentially a test of your timing and reactions, but presented in a quirky way — especially if you remember it from the 'good old days'. You're only allowed one bomb on-screen at a time, so if you manage to drop it above one of the gaps between the buildings, you have you sit there helpless, wasting valuable time, while you wait for the bomb to drop.

What can I tell you — it's simple, it's cute, and most of all, it's a bloody old game! Good fun to be had here.

OVERALL 74%



Black Dawn... embarrassingly, the lizard's tongue had stuck to the shagpile.

BLACK DAWN SPECIAL EDITION '94
Pathfinder PD, Disk PG250

The snooker ball devoured everything in its path.

Black Dawn is a brave game. Most of the PD around can generally be bunged under the headings 'new game built from an old idea', or just 'simple copy', but what we have here is a rarity — a PD RPG. At this point it's very tempting to just waste word count making jokes about PD RPG CPU NPCs, or perhaps APs and HPs that effect P1... but, of course, I won't.

Black Dawn is a first-person-perspective dungeon adventure, with a style heavily borrowed from *Dungeon Master*, and the now familiar six-way direction arrows and a windows-based inventory system. You wander around the dungeons, opening doors, collecting items and money, and, of course, being attacked by all manner of nasty monster-types.

You start your quest armed only with a little knife and an AJ30 rifle, but very soon find trading machines (the game varies between medieval and techno, apparently) where larger weapons can be purchased, along with first aid kits, bigger knives and armour. Damage is indicated by a large vertical bar which, unfortunately, goes down a lot quicker than it goes up. Additional money is left in convenient places around the levels — if you consider 'up a monster's bottom' to be a convenient place, that is.

After a couple of plays, *Black Dawn* appears to be too hard to enjoy. For the first few minutes, you just get a chance to wander about, collecting free money and buying yourself some better equipment. But then you bump into your first monster, who beats you quite crapless. The main problem here, is that you need to put about thirty bullets into each monster, while they only need to hit you about five times. This leads to lots of 'backing down corridors' and other spineless 'running away' tactics, just to create enough time to do a bit of damage.

Problem number two is that your gun only has about 30 shots, so should you be fortunate enough to kill something, you then have to tiptoe about trying to find the bloody gun machine before something tries to get 'up you'. On subsequent games, you learn to carry about seven guns around at all times, but that's not really the way to go about things, is it?

So, when all's said and done, *Black Dawn* is an interesting diversion from the general PD releases, but perhaps a few difficulty tweaks here and there would have improved matters further.

OVERALL 73%



Intruigingly, Morelli had fixed lino to the hotel ceiling.

FATAL MISSION 3
17 Bit Software, Disk 3141

(NOTE: Having had to sit next to Harry for far too long, this review is brought to you courtesy or the Attrill school of classic English).

Where *Demolition Mission* was simple, *Fatal Mission 3* is more simplerer. You are, as indeed you is, the pilot of a small fighter ship, destined to forever fly in a downardsly manner into an entrance of tunnesquelar proportions. Yea!

As you descend your wingy-wangy way upon this hole of doom, many and untold fiends do peruse upon your co-ordinates, spitting their vile and acrid juices, not to mention being of a hostiliarilitly mood towards your ongoing directions. As if, perhaps, this were not enough, many and true Star Gates do fly towardsly yonder ship of the space, and indeed must be thereof flown betweeneth if you don't fancy loosing one of your crimson shieldly items.

You have a definite and most surely amount of these, hereafter referred to as 'shields', and can only be touch-ed by thine foul alien beings or the pre-mentioned Star Gates a set and most finite number of times, before a message of positively gamewoodly overness doth appear upon yea flatted and glassed screen.

(Er, so basically, you have to fly through the star gates, shooting any baddies, not getting hit by their shots, and er... not dying where possible? — Simon) Yea, verily, hey nonny, thou doth spoketh thine truth me old muckerer.

It's probably also worth mentioning (in normal English, I think) that this disk is entitled Rob's Hot Games #5 and features *Cycles 2* — a light bike game, *Steward's Enquiry* — a horse racing game of crapticullar scale (Oi! Watch it! — Simon) and a strategy game called *Solar Lord*'s. Not a bad package at all. Anyway, the score for *Fatal Mission 3* is...

OVERALL 90%

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Rated 88% A.POWER (Jun 94). Rated 90% THE ONE (Jun 94). This is a war Arcade/Strategy game based on the likes of MEGALOMANIA and POPULOUS, with Excellent GRX, sound FX and an addiction level that will keep you glued to the monitor for simply yonks!" ....Absolute marvel to behold," said A.Action (May 94)" ....Graphics are gorgeous ...I loved it!" Said The One (Jun e 94).

F1006 Blackboard v2.0 (2 Disks) £4.99
Earlier version rated 89% CU Amiga. New version rates 90% Amiga Shopper. "AGA owners get near 24-Bit graphic manipulation ...Should be on your shelf if you are into graphics," said Amiga Shopper. Blackboard is an image processor written specifically for the AGA chip-set machines, although Blackboard will run on any Amiga with the following system REQUIREMENTS: 2 floppy drives (or hard drive) and a minimum 1 meg of memory.

F1001 Magnum Pro £3.99
Earlier version recieved 90% CU Amiga (Oct'93). This is the final version of the acclaimed desk magazine creater with loads of NEW features. Amos source included to create you own interface!

F1002 Cricket Crazy £3.99
Reviewed in A.Power (Apr'94) "Nearly as good as the commercial Cricketsims! ...Just about every aspect of cricket covered. "Cricket Crazy is the most advanced cricket simulation yet, combining arcade action and strategy in a mix of fun and friction that even non-cricket fans will enjoy. Humoungous amount of features!

F1003 Absolute Beginners Guide To Amos (v2.1) £3.99
A.B.G.T.A Has been written with the complete novice in mind and introduces all the early commands every beginner needs to overcome. Loads of example progs ready to run (need Amos)... Set up to print for Epson printers for easy printing of articles.

F1004 Super Fun £3.99
Super fun contains four education programs for children in the range of 5-9 yrs. Great solve the sums game, Make you own records using 750 different sounds, junior version of Mastermind with numbers and a prog which allows you to see any time-table from 1-99

F1009The Rainy Day Disk £3.99
The Rainy Day Disk is an excellent compilation of 5 childrens educational programs. The recommended age range is for 4 to 8 years olds. Point Box allows children to easily colour in one of ten pictures. Tiny Tunes Has 10 popular nursery rhymes in a copy and play environment. Wordsearch - Find the hidden words in each of ten different puzzles. Story Book - Henrietta Hen, Fedio Fox, Bertie Bee and Frank Frog. Scribble Pad - Make you own pictures in this mini-art program.

F1010 Karate Master (Requires at least 1.5Mb) £3.99
Karate Master has all the speed and variety of moves and excitement of the real sport. 1 or 2 Players, 99 levels, Timer on/off option, Sub game every two levels + other features. Reviewed in A.Action (Apr'94) - "You should be impressed "Reviewed in THE ONE (May'94) - Rated 80% Reviewed in A.Power (June'94) - Rated 4 out of 5 (80%).

F1012 Obliteratives £3.99
Obliteratives is an arcade skill game for 1 or 2 players. Create your own IFF screens to use as the play area!

F1013 Through the Red Door £3.99
Reviewed in CU AMIGA (May'94) - "Another great educational pack. "Four educational programs for 3-5 yr olds.
1 - Choose colour of objects in the playroom, countryside & seaside
2 - Help Sarah find missing animals in the shop,garden and bedroom.
3 - Help to dress Sarah and Simon in the correct clothing.
4 - Find the objects begining with the selected letter.

F1014 Tots Time £3.99
This one is mainly for the very young child up to four year olds, has three programs.
1 - Press any key in alphabet views pictures relating to that letter
2 - Click on a number to reveal a picture pertaining to that number.
3 - Click on a picture to hear a sound relating to it.

F1018 Relics of Deldroneye (4 Disks) (2Mb Chip only) £6.99
Review in The One (Jun'94) "Good a value as any of the big boy games "(Full price games), "Top stuff buy it!" Rated 91% A mouse driven interactive adventure with great graphics, sound FX & animations. Contains brain numbing but logical puzzles, 64 colour gfx and around 100 locations. Like Monkey Island/Lure of Temptress.

F1019 Touch 'n Go £3.99
Reviewed in The One (Jun'94) "As far as puzzle games go, this has everything you could want ....Features an excellent number of levels & layouts. "Rated 87% This is an excellent arcade/puzzle game which supports passwords, 100 levels, parralax scrolling and wicked backdrops, cool music and sound FX. Demo version appeared in The One cover disk June 94.

F1022 Ask Me Another £3.99
This disk gives tremendous value for money, it contains 20 individual learning modules that're both fun and cover a wide range of different learning techniques. This is intended for children aged 3 upwards. The modules are: Shapes, Time, Words, Adding, Colours, Homes, Money, Sequences, Matching + 11 others.

F1023 Pick and Stick £3.99
This one is for children of up to six years old. Pick and Stick is a very simple, but fun, picture creator. The child can choose from 3 different settings, SEASIDE, FAMILY or UNDERWATER. The child then has around fifty different objects to PICK and Stick on the background picture to create their own scenes.

F1024 Maths Monkey £3.99
One of the best educational packs we have. This one is for approx. 7 to 12 year olds. Learning modules are:
1 - 32 clock/time questions of 4 different types.
2 - 24 question covering addition, multiplication, subtraction and division.
3 - Different maps teaching the child a read coordinates, The child interacts with a ruler, measuring objects on screen.
4 - How much is? type in the value of ...etc.
5 - An excellent way of graphically teaching fractions.

F1025 Art School v1.1 (2 Disks) £4.99
Don't be misled thinking this is a kids program, it is, but EVERYONE will love this awesome art package that is just bristling with original and innovative features. It can do everything you would expect from a commercial art package and plenty more besides! Buy this product now before the author realizes he could be selling it at 30 quid a time. There are far too many features!

F1026 Take a Look at Europe £3.99
This is aimed at eleven year olds and upwards. The 6 modules are:
1 - Type in the name of each country (in Europe) the jet plane lands on.
2 - You are presented with a map of a country and its name, you must match this to one of the 24 capitals given.
3 - Name the ocean the whale is currently swimming in.
4 - Enter the name of the country whose flag is shown.
5 - Match the 25 currencies to the correct (map shown) country.
6 - Gives information on each european country in the form of: area, Capital, Currency, Population and language.

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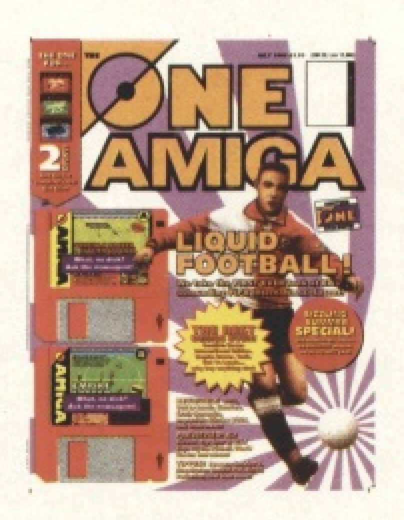
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BACK ISSUES











As a person of discerning taste, you are no doubt a regular reader of The One, the publication we like to think is Britain's biggest and best Amiga games magazine, but that's because we write it. However, there may be embarrassing gaps in your collection, which is always, erm, really embarrassing. Maybe you didn't start reading The One until recently, perhaps you have just learned to read, or maybe your newsagent simply ran out of stock — in which case, why didn't you place an order?

Whatever the reason, here's your chance to fill those gaping voids in your compendium of excellence. On this page you'll find listed all available issues of The One, stretching back to the dawn of time (well last year, anyway), complete with a summary of their contents. But remember: every issue has actually got loads more stuff in it than we've listed here.

To order, just fill in the coupon below, write out a cheque or Postal Order for the required amount and send it to: The One Back Issues Dept., Tower Publishing, Sovereign Place, Lathkill St., Market Harborough LE16 9EF. And that's it! Remember: it's easier if you buy the issues in the first place.

MAY 1993
ON THE DISKS! Playable demos of *Lost Vikings, Legend 2, The Ancient Art of War in The Skies. Sink or Swim and Super Cauldron* plus a complete PD Game: *Balder's Groove*
WIPPED! *Syndicate, Overdrive, F117a Stealth Fighter, Soccer Kid* and many more!
REVIEWED! *B17 Flying Fortress, Beavers, Sink or Swim, Championship Manager '93, Nippon Safes* and many more!
TIPPED! Players' guide to *Body Blows* and *Nick Faldo's Golf*, more on *KGB* and *Bill's Tomato Game* plus the start of a massive *Chaos Engine* guide!
PLUS! *Alien Breed 2* development diary starts! And — Exposed! How the mass media covers computer games!

JUNE 1993
ON THE DISKS! *Blaster!* A specially written full game for *The One*, plus a playable demo of *Nippon Safes* and two complete PD games: *Alien Bash* and *Tractor Beam.*
WIPPED! *Bubba 'n' Stix, Realms of Darkness, Innocent Until Caught, Maelstrom* and many more!
REVIEWED! *Goal!, Super Cauldron, Ancient Art of War in the Skies, Legend 2, The Lost Vikings* and many more!
TIPPED! Players' guide to *Lionheart* and *Chuck Rock 2* plus the completion of the solutions to *KGB* and *Chaos Engine!*
PLUS! Plus we tell you how to get into the software industry!

JULY 1993
ON THE DISKS! Playable demos of *Cannon Fodder, Global Gladiators* and *F1 Challenge* plus a complete PD game, *Baldy!*
WIPPED! *Jurassic Park, The Settlers, Stardust, Simon The Sorceror, HeroQuest 2* and many more!
REVIEWED! *Ishar 2, War in The Gulf, Dune 2, Gunship 2000, Syndicate* and many more!
TIPPED! Complete players' guide to *Arabian Nights, Beavers* and *B17* plus the start of an *Abandoned Places 2* solution!
PLUS! Thalion Interviewed!

SEPTEMBER 1993
ON THE DISKS! Playable demos of *Overdrive, Bubba 'n' Stix, F117a Stealth Fighter, Deep Core* and *Suburban Commando!*
WIPPED! *Last Action Hero, Micro Machines, Alfred Chicken, Theatre of Death, Seek & Destroy, Oscar* and many more!
REVIEWED! *Soccer Kid, Hired Guns, Diggers Premier Manager 2, Yo! Jo!, Blob, The Patrician* and many more!
TIPPED! Complete players' guide to *Syndicate* and *War in the Gulf*, a complete guide to *Transarctica* and the start of the *Ishar 2* solution, the ongoing *Abandoned Places 2* and *World of Legends* sagas
Plus CD 32: More Info!

OCTOBER 1993
ON THE DISKS! Playable demos of *Space Hulk, Alfred Chicken*, and *Burning Rubber*!
WIPPED! *Mortal Kombat, Elfmania, Evolution, Wonder Dog, F1* and many more!
REVIEWED! *Space Hulk, Jurassic Park, Overkill, Micro Machines, Alfred Chicken, Blastar, Disposable Hero, Burning Rubber* and many more!
TIPPED! Complete players' guide to *Diggers, Beastlord, Wibble World Giddy, The Patrician, Goal!*, and more of the *Ishar 2* and *World of Legend* solutions!

NOVEMBER 1993
ON THE DISKS! 3 disks again, featuring a playable demo of *Uridium 2, Hero Quest 2*, and *Seek and Destroy*, along with two complete PD Games!
WIPPED! *Body Blows Galactic, Kings Quest VI, Rally, Rise of the Robots, Seventh Sword Of Mendor* and many more!
REVIEWED! *Brutal Sports Football, Cardiaxx, Donk, Frontier:Elite 2, Qwak* and many, many more!
TIPPED! *Hired Guns* (Part 1) *Alfred Chicken* (Part 1) guide to *Space Hulk* (Part 1) *Ishar 2* (Part 3) and many more!
PLUS! The Programmers talk to us! DMA Talk to us. Find out how we make *The One.*

DECEMBER 1993 — SOLD OUT!

JANUARY 1994
ON THE DISKS! *Galactic*: The Xmas Remix — a complete game from Stavros Fasoulas — plus a demo of *Zool 2* and a complete A1200-only PD game!
WIPPED! *Universe, Cool Spot, Dennis & Gnasher* and *Heimdall 2* Part 2!
REVIEWED! *Mortal Kombat, Zool 2, T2, Microcosm, Bubba 'n' Stix* and loads more.
TIPPED! Players' guides to *Body Blows Galactic, Combat Air Patrol, Jurassic Park* and bundles more!
PLUS! The Programmers of *Liberation* speak! Massive preview of the games scheduled for release in 1994.

FEBRUARY 1994 — SOLD OUT!

MARCH 1994
ON THE DISKS! Playable demos of *Benefactor, Ork Attack, Pollymorph* and *Championship Manager Italia* plus a complete PD Game *Premier Pics!*
WIPPED! *Bump 'n' Burn, Armour-Geddon 2 Hugo Troll* and *Guardian!*
REVIEWED! *Puggsy, Champ. Manager Italia, Super Methane Brothers, Seek & Destroy, Batman Returns, The Ryder Cup* and tons and tons more!
TIPPED! *Star Trek* (part 2), *The Labyrinth of Time* and *Simon the Sorceror!*
PLUS! Soccer spectacular: Our extensive round-up of soccer games for the Amiga.

APRIL 1994
ON THE DISKS! Playable demos of *Heimdall 2 Bump 'n' Burn* plus two complete PD games *Parattack* and *Cookie*!
WIPPED! *Banshee, Flight of the Amazon Queen, Kult of Speed and Club Football — The Manager* !
REVIEWED! *Darkmere, Muzzy, Manchester United Premier League Champions, Mega Motion/Statix, Heimdall 2, Bubble and Squeak, Legacy of Sorasil* and bags more.
TIPPED! *The Settlers, Stardust, Wizkid* and many more!
PLUS! We talk to a Software Pirate!

MAY 1994
ON THE DISKS! 3 disks yet again! Playable demos of *Puggsy, Clockwiser, Mr Nutts* and *Banshee* (A1200 only), plus two complete PD games, *OUCH* and *Smidge*!
WIPPED! *Impossible Mission 2025, Hardcore, Mr Magoo* etc. etc.
REVIEWED! *K 240, Apocalypse, Total Carnage Armour-Geddon 2, Arcade Pool, Stable Master 2 and... oooh loads more*!
TIPPED! *Innocent Until Caught, Campaign 2* and much, much more!
PLUS! The *Sensible Soccer* Fancy Football League and we preview Beeb 2's new programme with games in it, *The Net*.

JUNE 1994
ON THE DISKS! Playable demos of *Armour-Geddon II, Gulp, Touch 'N' Go.* Plus two fantastic complete PD games, *Kung Fu Charlies* and *Digger*!
WIPPED! *Dragonstone, Kick-off 3, Ruff 'N' Tumble, Super Stardust* and many more!
REVIEWED! *Elfmania, Valhalla, Benefactor, Sierra Soccer, Traps 'N' Treasures, Bump 'N' Burn* and many more!
TIPPED! Players' guide to *Darkmere*, plus a complete solution to *Beneath a Steel Sky*, and part 3 of our *Goblins 3* solution.
PLUS! The *Sensible Soccer* Fancy Football League and the exhaustive guide to ECTS.

JULY 1994
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WIPPED! *FIFA Soccer, Kid Vicious, Top Gear 2, Wild Cup, Psycho Pinball* and many more!
REVIEWED! *Out To Lunch, Banshee, Crash Dummies, Impossible Mission 2025, Quik* and literally 'some' more!
TIPPED! *K240, Armour-Geddon 2, Manchester United PLC, Perihelion* and bags more!
PLUS! The *Sensible Soccer* Fancy Football League and our fantastic potted history of the Amiga, with pictures, jokes and everything. Honest.

AUGUST 1994
ON THE DISKS! Fabby playable demos of *Kid Chaos, Wild Cup, Vital Light* and PD 's stonklingly good *Drelbs!*
WIPPED! *Simon The Sorcerer 2, Nova Storm, Dawn Patrol* and many more!
REVIEWED! *Kid Chaos, Ruff 'n' Tumble, Putty Squad, Burntime, Wild Cup, Vital Light* and figuratively 'bags' more!
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Code	Title	Description
U001	A-Gene (1 meg)	Trace your ancestors
U016	Biorhythms (1 meg)	Chart your feelings
U052	Business Card Maker	Simple, but useful
U092	Cartoon Brushes	Lots of famous characters
U098	Database Master	Comprehensive AMOS database
U123	IQ Tester	How thick are you?
U128	Viz Clip Art	Roger Mony in D Paint
U130	Label Designer	Various label printers
U134	Ami Cash	Best accounts package around
U136	Amibase Prof	Excellent database
U140	Text Engine	Excellent word processor
U142	Super Fonts	Lots of Super Fonts
U152	PC Task	Emulates IBM + PC programs
U153	File-a-fax	As it sounds
U154	QED	Beginners word processor
U160	Deluxe Paint Tutor	Enhance your knowledge of this
U164	World Databank	Creates maps of the world
U165	A-graph	Creates bar graphs
U175	Text plus VERSION 4	Excellent word processor
U178	(2 Discs) Analitic ALC	(2 Discs) Best spreadsheet available
U179	Calorie BaSe	Work out your own calorie intake
U180	GCSE Maths	Syllabus taught disk
U185	Astronomy	Calculates positions of planets
U190	Shadow demo maker	Create your own demo
U194	Total concepts	Learn about dinosaurs
U204	Race Rator (N)	For horse racing information
U206	ABC Adventure Creator (N)	Create your own adventure games
U210	Pools Pools Version 2	Work out your winnings
U211	Training Log	Keeping fit
U212	Back Talk	Advise on Commonback Complaints
U217	Mastie Niblick	Golf score recorder
U230	Illinois Labels	Label Printer
U231	Audio Animation Studio	Create Cartoons
U232	Cheque Book Account	Keep tabs on your expenditure
U233	Engineers Kit	Check your Amiga System
U236	Word Power	Solve crosswords & anagrams
U237	Stock Analyst	Analyses the share market
U238	Font Farm	Variations of fonts available
U239	Dunks DTP	Desktop Publishing for Kids
U240	Little Office	Word Proccessor, Database & Spreadsheet
U241	Winemaker	Database for wine enthusiasts
U242	Budgets 1.34	Accounts Manager
U243	D-Solve	Crossword-complete with two crosswords
U244	Colour The Alphabet	Educational spelling game
U244	Lockpic V2.0	Uncover copy facilities
U245	Relo Kick V1.4	Latest D Grader for A1200
U251	Procad Electroid	Circuit design drawing program
U252	Dividends Winner	Work out winning lines
U253	Assassins	Graphic utilities compilation. Enhance your Amiga

DEMOS

Code	Title	Description
D058	Enterprise leaving dock	Famous animation
D075	Girls of sport	Pretty shots of talented girls
D148	The Run (1 meg)	T. Richter's car-chase animation. Good
D166	Star Trek Animations	Anims. of USS Enterprise
D177	Star Trek Animations	Agatron no.17 More like above. Good
D271	Odyssey (5 disks) (N)	Excellent space adventure animation
D278	Desert Storm	Information on Gulf War
D280	Jesus on "E's" (2 disks) (N)	Excellent rave music
D282	How to skin a cat	Amusing demo
D287	Calendar Girls	Slideshow
D312	Rave Vision	Rave music & Graphics
D313	Techno Warrior	More of the same

MUSIC

Code	Title	Description
M038	Hugo's Eccentra (N)	Nine house mixes
M062	Random Access (N)	Four songs including Art Of Noise
M102	No Limits (2 Disks)	Quality music compilation
M104	Cybernex	Excellent music compilation
M150	Doop	Classic by the Beat Master
M151	Motiv-8	More catchy tunes
U244	Sound Tracker Samples (4 Disks)	100's of sounds for sampling
U249	Sound Effects	Different samples for music making
U062	House Samples	Drums & Synthesisers etc.

GAMES

Code	Title	Description
G005	All New Star Trek (2 drives, 2 disks)	USS Enterprise classic. Best one
G010	Breakout	Classic bat & ball game
G011	Blizzard	Horizontal shoot-'em-up. High quality
G014	Adventure Solutions (2 disks)	Loads of hints of commercial games
G019	Dungeon Delver (2 disks)	Difficult adventure quest
G021	Demolition Mission (1 meg)	Similar to Balloonacy, good fun
G023	Electronic Train Set (1 meg)	Construct own train set
G043	Learn and Play 1	Good for the kids. Blackboard maths. etc.
G044	Learn & Play 2	More fun for the kids
G047	Lettrix (N)	Tetris game involving letters
G053	Mayhem	Brilliant shoot-'em-up
G065	Pixie Kingdom (2 disks)	Tricky adventure game. Good
G071	Return to Earth (1 meg)	Space adventure
G086	Wraithed One	Good general knowledge quiz
G102	Simulation 1 (1 meg)	Recommended. 5 games including Metro
G109	Wheel of Fortune	TV Quiz, computerized
G124	Napoleonic Warfare	High-quality simulation
G143	Card Shop	Well presented card games
G149	Raphaels Revenge	Difficult platform adventure
G153	Growth	Destroy an expanding brain
G155	Mission X	Quality shoot-'em-up
G157	Quadrix	Difficult puzzle game
G162	Storyland 2 (N)	Create a childrens adventure
G165	Super Skoda Challenge	Car racing game
G170	Amos Criket	'Owzat!
G171	Top Secret	Quality platform game
G175	Whizz Wall	NEW Wizard shooting game
G176	White Knight	NEW Excellent shoot'em up game
G180	Tank Attack (N)	World War 2 Simulation
G197	All Rounder (N)	Cricket simulation game
G204	Super League Manager	Manage your own Soccer team
G207	Flagcatcher	Find the flags. Very addictive
G208	Grand Prix Simulator	Excellent
G209	Games Galore Ten (N)	14 excellent games
G214	Parachute Joust	Try & catch a parachute
G215	Battlements	Hunchback game
G217	Act of War	Excellent strategy game
G218	Roulette	Casino Classic
G219	Space Rescue	Guide Spaceship through Terrain
G220	Sub Attack (N)	Also landmine + bomber
G221	Revenge of the mutant camel	Shooting game
G222	Neighbours adventure	(2 discs) Bring Paul Robinson to court
G223	Wizard Wars	Graphics Adventure
G224	Stratigic Games	3 excellent games
G225	Addams Family Quiz	Quiz on cult TV programme
G226	Dual	2 player shooting game
G227	Assassins 24 (N)	4 games including 3D Maze
G230	Assassins 27 (N)	Addictive card games
G231	Assassins 28 (N)	These include Dr.Mario, Invaders 2 & Mad Bomber 2
G240	Assassins 37 (N)	Ghost Ship, Claktris etc
G241	Assassins 38 (N)	1 on 1 baldy & transplant
G243	Tetren	Excellent Tetris clone
G244	Legend Of Lothian	Version 1.02. Adventure
G245	Iron Clads (2 disks)	Graphic adventure
G247	Quiz Master	Quiz which includes Editor
G248	Assassins 40 (N)	10 Puzzle Games
G249	Assassins 41 (N)	includes 3 Games
G250	Atlantis	Excellent Adventure Games
G252	Bombjacky	Rescue the dying planet
G255	Amos Games	5 Games including Glassback
G256	Slamball	Management game of US football.Type Sport
G257	Relayer	Shareware game. Brand New!
G299	Top Of The League	Addictive football management game
G300	Blob	Shoot 'em up
G301	Sector 1	Excellent game
G302	Micro Market	Stock exchange game
G303	Strike Ball	Amos written baseball type game
G306	The Funhouse	3 games including Enigma
G307	18th Hole (2 disks)	Excellent golfing game
G308	Gush	Very similar to pipeline
G310	Zalycon (2 disks)	Space shoot'em up
G312	Rasta Bike	Backgammon & Dungeon flipper
G316	Blood Runner, Monaco	Patience card game
G319	Mega Race And Wacky Rabbit	Compilation
G324	Psycho Santa	Waggle your joystick with this festive disk
G325	Mister Men Olympics (2 disks)	Excellent game for disks as reviewed in Amiga Computing
G326	Wibble World Giddy	Really good platform game
G327	Tetris Pro	Tetris game with exceptional variants
G328	Calculus Combat	V. Good missile command type game
G330	Friday 13th	Pretty Gruesome Platform Game
G331	Jigsaw (2 disks)	Puzzle Game
G332	Dithell in Space	Cutesy little space demo game
G334	Crazy Sue 2	Popular platform game
G335	Wotitsname (N)	Children's spelling quiz
G336	Fortress	Excellent demo game

A1200 ONLY

Code	Title	Description
U235	Sleepless Nights	Compilation of A1200 utilities
D285	Fairlight	29 meg of graphics on one disk
D286	No point of sale	Stinning French demo
D288	Revelations	Photo realistic slideshow
D289	State Of Art	Famous quality demo
D290	Raving Mad Me	High quality music video
D291	Lethal Exit	Stunning demo
D294	AGA Swimsuits (5 disks)	IFF 256 colour pictures use with DPaint etc
D300	Technotrack II	More rave music
D301	Retina	Excellent Vector film demo
D305	Utopia	A1200 slideshow
D310	Nigel Mansell	AGA slide show
G321	AGA Klondike (3 disks)	Excellent patience card game
G322	Giger Tetris	Tetris clone
G323	U Chess	Brilliant chess game

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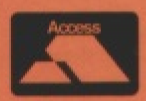
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Goldilocks crept downstairs and tip-toed into the kitchen. On the table stood three bowls of steaming porridge. He removed the blond wig he always wore in bed and polished his spectacles on the hem of his gingham pinafore. 'Matty Bear, you pig, I've found one of your dirty beard hairs in this lovely Putty Squad oat-mix.' Tetchily, he eyed the second bowl. 'Andy Bear, there's some horrid bits of Welsh in this helping of Kid Chaos! Can't you keep your filthy habits to yourself?' Goldilocks regarded the third bowl suspiciously. He picked up a spoon and scooped the tiniest dollop onto its silver rim. 'Mmmm,' he exclaimed, 'this Ruff 'N' Tumble is scrummy' and he licked the bowl clean. When the three bears came down to breakfast they noticed at once that someone had 'eaten their porridge', so they decided to skip brekky and go straight to the pub, which happily, was crammed full of beer, nuts, tortilla chips and the finest speciality sausages!

Alien Breed 2

91%

Publisher: Team 17
Issue Reviewed: December 1993
Memory: 1Mb
Price: £26.99

Team 17 return to familiar territory with this, the sequel to the game that first established the company as one of Britain's leading Amiga developers. It's more of the same Gauntlet-esque bug-hunting action basically, but bigger, busier and blastier. Some have complained it's too easy, though...



Brutal Sports Football

88%



Publisher: Millennium
Issue Reviewed: November 1993
Memory: 1Mb
Price: £25.99

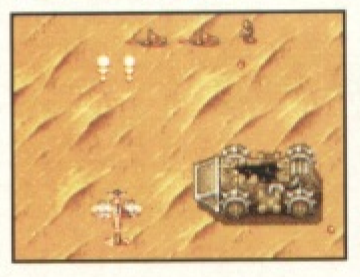
It's been a long time since Speedball 2 set the pace in fantasy sports games, and while Brutal Sports Football doesn't quite make the Bitmap game obsolete it's a worthy companion piece. It's extremely violent, with spurts of blood flying everywhere and even the occaisional decapitation. You have been warned...

Banshee

89%

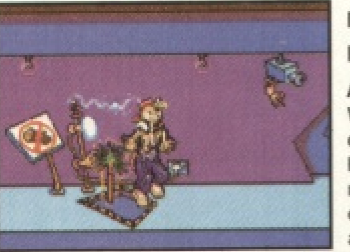
Publisher: Core
Issue Reviewed: July 1994
Memory: 2Mb
Price: £29.99

Banshee is a roller-coaster ride to hell. In a buzz-bird called Banshee. Test your trigger finger and powers of concentration in a Tora!Tora!-tastic one- or two-player flight of fantasy and er... blowing things to kingdom come. It's great fun, basically.



Bubba 'n' Stix

91%



Publisher: Core Design
Issue Reviewed: January 1994
Memory: 1Mb
Price: £25.99

Another platform game from Core Design? Surely not! We shouldn't moan, though, especially if they're as well designed as Bubba 'n' Stix. Yes, it's a bit short, but it's beautifully programmed, the graphics have a vividness not often seen on the Amiga and there's a brilliant vein of humour running through it all. Fantastic stuff, when all's said and done.

Beneath a Steel Sky

93%

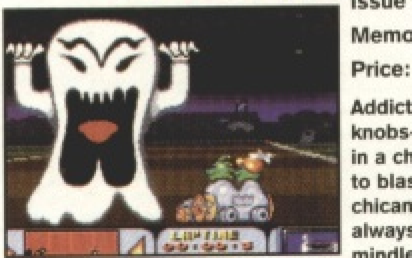
Publisher: Virgin Interactive
Issue Reviewed: November 1993
Memory: 1Mb
Price: £29.99

Revolution's latest has been produced in collaboration with comic artist Dave Gibbons, and if ever there was a match made in heaven, then this is it. The result is a stunning graphic adventure which might lack humour compared to Monkey Island — but more than competes in every other department.



Bump 'N' Burn

90%



Publisher: Grandslam
Issue Reviewed: June 1994
Memory: 1Mb
Price: £25.99

Addictive 3-D racing as this Super MarioKart-with-knobs-on screeches on to the Amiga. Death Race 2000 in a chucklesome cartoon style, with amazing weapons to blast your way through eight levels of super-charged chicanery, make Bump 'N' Burn a must for those who always thought that all Scalectrix lacked was a bit of mindless violence.

Body Blows Galactic

87%

Publisher: Team 17
Issue Reviewed: December 1993
Memory: 1Mb
Price: £26.99

Yet another sequel from Team 17 which does for street fightin' what Alien Breed 2 does for bug huntin'. Body Blows Galactic is 'the business', boasting much smoother animation — the characters no longer move like Scott Tracy — faster action, animated backgrounds and enhanced sound effects.



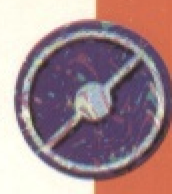
Cannon Fodder

91%



Publisher: Virgin Interactive
Issue Reviewed: December 1993
Memory: 1Mb
Price: £29.99

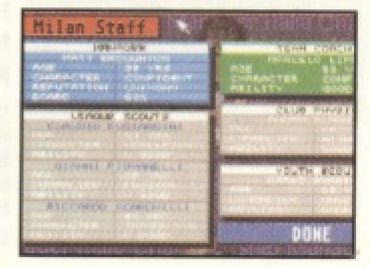
War, according to the Sensible boys, has never been so much fun, and we have to agree — Cannon Fodder is one of the most enjoyable games we've played in yonks. It may look like a fairly simple run-around and blast affair, but there's a surprising amount of strategy needed if you're to make it through to the end.



Ch'ship Manager Italia

89%

Publisher: Intelek
Issue Reviewed: March 1994
Memory: 1Mb
Price: £17.00



Although the main difference between this and the other Championship Manager games is that you get to take control of clubs with funny names, the reduced price and increased running speed earn this a respectable mark. Novices may have a bit of trouble getting to grips with it but for the rest of us it's fab.

Elfmania

91%

Publisher: Renegade
Issue Reviewed: June 1994
Memory: 1Mb
Price: £25.99

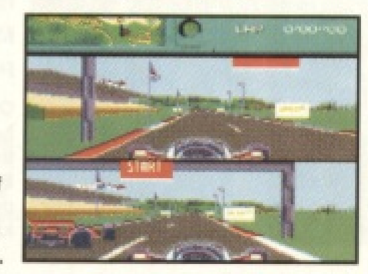


Mortal Kombat comes to the elf-kingdom and gets its teeth kicked-in by a gorgeous girly with pointy ears. Elfmania makes all other beat 'em-ups on the Amiga look pretty crappy — and the introduction of strategy is truly inspired. We were completely gobsmacked. It's the best ever. Honestly.

F1

90%

Publisher: Domark
Issue Reviewed: February 1994
Memory: 1Mb
Price: £25.99



From the French geezers who brought you Vroom comes this, the official F1 licence. To be honest it's basically Vroom all over again but slightly faster, (as if it needed to be!) and with a superb two-player mode. Although not realistic enough to satisfy a true F1 buff, it offers incredible thrills and spills to the arcade lover.

Frontier: Elite 2

96%

Publisher: GameTek
Issue Reviewed: November 1993
Memory: 1Mb
Price: £34.99



We've waited a long, long time for this, but it's been worth every minute of it. Frontier is, quite simply, the game you bought your Amiga for. Admitted, it's not the most 'beginner friendly' game ever, and it takes a while to get its hooks into you, but when it does it won't let go for years. A must buy.

Fury of the Furries

90%

Publisher: Mindscape
Issue Reviewed: January 1994
Memory: 1Mb
Price: £29.99



A puzzle/platform game very similar to The Lost Vikings, Fury of the Furries offers 100 levels of mind-bending, reflex-testing action as you use your three cute Tinies in various permutations to reach each stage's exit. Believe us, it's as addictive as hell.

Genesia

88%

Publisher: Mindscape
Issue Reviewed: January 1994
Memory: 1Mb
Price: £29.99



This is a huge 'society building' game very similar to The Settlers. Starting off with a tiny tribe of people, you must use their various skills to build a thriving civilisation. It's not as easy to get into as The Settlers, but offers greater rewards for those who persevere.

Heimdall 2

90%

Publisher: Core Design
Issue Reviewed: April1994
Memory: 1Mb
Price: £34.99

Heimdall 2 is without a doubt, the best of its kind. It's got just the right balance between action, adventure and puzzle solving with a smattering of humour in all the right places. Blood, runes, orcs and great dollops of magic will keep you on Loki's trail, in the company of a fetching Valkyrie saucily-named Ursha.

Jurassic Park

89%

Publisher: Ocean
Issue Reviewed: October 1993
Memory: 1Mb
Price: £26.99

An Ocean film conversion with not a platform in sight? Shurely shome mishtake? Nope — taking a pinch of The Chaos Engine and mixing it with a couple of spoonfuls of Legends Of Valour, JP turns out to be a game worthy of the licence, with arcade action a-plenty. Deserves to be a smash.

James Pond 3

90%

Publisher: Millennium
Issue Reviewed: June 1994
Memory: 2Mb
Price: £29.99

The third Pond platformer is huge. And bloody fast. In Operation Starfi5h Pond weighs in with a leaner, meaner, Sean Connery of a performance to surpass his cute Roger Moore in Robocod. OK, so there's bit less colour but bags more character and the gameplay is infinitely more taxing. The ultimate Pond adventure!

K240

90%

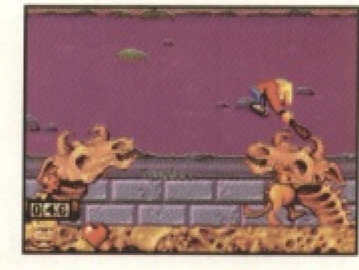
Publisher: Gremlin
Issue Reviewed: May 1994
Memory: 1Mb
Price: £29.99

The best strategy game since Dune 2, K240 is a bit like Populous with asteroids. From your base-asteroid it's up to you to discover more, colonise 'em, exploit 'em, and defend everything you've got against aliens in a race for galactic domination. Build fleets, blast aliens, mine stuff. The gameplay is brilliant and we love it.

Kid Chaos

87%

Publisher: Ocean
Issue Reviewed: August 1994
Memory: 1Mb
Price: £25.99



Crazy story line, crazy game. The chaotic cave-kid from the cretaceous age clubs his way through this platformer faster than a hungry T-Rex chasing a jet-propelled cow. More parallax than anything since Lionheart and more satisfyingly violent than hitting banks of stinging nettles with a big stick.

Liberation: Captive 2

94%

Publisher: Mindscape
Issue Reviewed: December 1993
Memory: 2Mb (CD32/A1200 only)
Price: £34.99

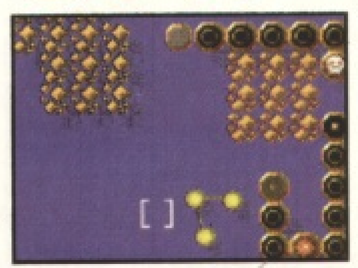


Yes! Here it is — the first CD32 game to enter Recommended. And deservedly so — Liberation is a brilliant, atmospheric RPG with one of the sexiest intros you're ever likely to see. Really shows off Commodore's capabilities to the full.

Mega Motion

86%

Publisher:	Black Legend
Issue Reviewed:	April 1994
Memory:	512K
Price:	£19.99

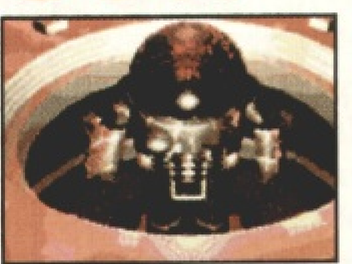


One of the most rewarding and brain-teasing games we've played for ages. The concept is simple and the animation fab. It reminds us a bit of Boulderdash but it's not derivative. Only available as part of a two-pack, the other game being Statix which we rate at 84% and just misses its own entry. Stonkingly good value.

Microcosm

86%

Publisher:	Psygnosis
Issue Reviewed:	January 1994
Memory:	2Mb (CD32 only)
Price:	£34.99



Okay, so basically it's little more than a basic 3D shoot-'em-up in the Space Harrier mould, but as far as 3D shoot-'em-ups go it's just about the best-looking one you could possibly imagine. And it plays pretty well too, although the joypad doesn't half make your thumb sore. All it really lacks is variety. Ah well

Micro Machines

89%

Publisher:	Codemasters
Issue Reviewed:	October 1993
Memory:	1Mb
Price:	£25.99



No-one guessed that the Codies would beat Team 17 in the top-down racer Grand Prix but by golly they have! Although Micro Machines isn't quite as groovy in one-player mode as Overdrive, it compensates for this by having the best two-player action you're every likely to see. It's got to be played to be believed.

Mortal Kombat

89%

Publisher:	Virgin Interactive
Issue Reviewed:	January 1993
Memory:	1Mb
Price:	£34.99

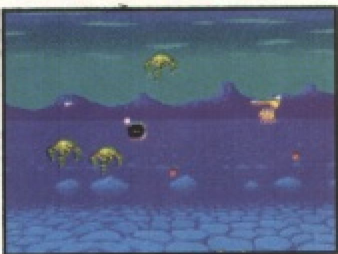


Top marks to Virgin and Probe Software for coming up with arguably the most accurate coin-op conversion seen in a long time. Everything from the arcade original is here - the graphics, the sound and, most importantly, the gameplay ('the gore' surely? — Ed). Up until Elfmania, this was the best beat-'em-up on the Amiga..

Overkill

89%

Publisher:	Mindscape
Issue Reviewed:	October 1993
Memory:	2Mb (A1200 only)
Price:	£25.99



An A1200-only game which actually makes use of all the 32 bits, Overkill is the most intense blaster you're ever likely to come across. It's basically Defender with a few gameplay tweaks, so for shoot-'em-up purists it's the equivalent of heaven. May be a bit short for some, though.

Out to Lunch

90%

Publisher:	Mindscape
Issue Reviewed:	July 1994
Memory:	2Mb
Price:	£29.99



Food glorious food — but hang on! — it's all done a runner! So Pierre Le Chéf is on a Cooks' Tour around some exotic locations (er... apart from Switzerland) to re-stock his larder. Out to Lunch is a tasty platform patissèrie with scrummy animations and sprites that take the biscuit. And that's no word of a pie!

Puggsy

90%

Publisher:	Psygnosis
Issue Reviewed:	March 1994
Memory:	1Mb
Price:	£34.99

On the surface, Puggsy looks like a slow platformer with not much going on, but if you spend a few minutes learning the game mechanics and experimenting with the Total Object Interaction, then you'll discover a beautifully animated arcade adventure with fantastic graphics and sound.

Putty Squad

90%

Publisher:	System 3
Issue Reviewed:	August 1994
Memory:	2Mb
Price:	£29.99

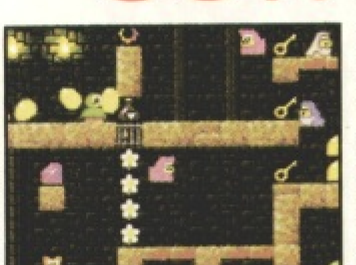


Putty Squad knocks several buckets of poo out of Putty. Thrill to 36 levels of squishy blue fun, which is gmore squishy blue fun than you can have a-squeezing things in a policeman's trousers. Probably. Tons of different enemies, sumptuous graphics and long lasting platform fun for all the family.

Qwak

88%

Publisher:	Team 17
Issue Reviewed:	November 1993
Memory:	1Mb
Price:	£12.99



Qwak may be 'just' a budget title but it's completely brilliant which is why it's found a home here amongst the Recommendeds. It's a one- or two-player Bubble Bobble-style game, with the aim being simply to amass points on your platform-filled odyssey through the kingdom of cuteness. Simply marvellous.

Ruff 'N' Tumble

91%

Publisher:	Renegade
Issue Reviewed:	August 1994
Memory:	1Mb
Price:	£25.99



The best game ever with 'N' in the title? Little Ruff has lost 'is marbles and that means mega-blaster mayhem in platformular mode for the likes of you 'n' me. This game is sharper than Michaelangelo's best pencil, and that's no word of a lie because it's right there at the sharp-end of the platform renaissance. Ha, ha.

Second Samurai

87%

Publisher:	Psygnosis
Issue Reviewed:	December 1993
Memory:	1Mb
Price:	£29.99



Although perhaps looking a little too similar to the original First Samurai, this sequel is a far better game. The hero doesn't move quite a fluidly as he used to but he's still pretty nifty with his sword, and the tighter level design and less oblique puzzles make for a much more entertaining experience all round.

The Settlers

90%

Publisher:	Blue Byte
Issue Reviewed:	December 1993
Memory:	1Mb
Price:	£34.99



Imagine Little Computer People cross-bred with Populous and you'll have a good idea as to what The Settlers looks and plays like. It's your typical God game (build an empire, keep your folks happy and quash any rivals) spruced up with some super-cute animations on your subjects. Very user-friendly



Skidmarks

88%



Publisher:	Acid Software
Issue Reviewed:	January 1994
Memory:	512K
Price:	£25.99

If you have fond memories of Super Off-Road then prepare to have them rekindled with this, a superb racer viewed from a similar 'isometric' perspective. Although a bit of a duffer when played alone — the computer cars are crap to say the least — it's brilliant in two-player mode.

Stardust

91%

Publisher:	Bloodhouse
Issue Reviewed:	December 1993
Memory:	1Mb
Price:	£16.99

An unbelievable bargain at the price, Stardust is the ultimate Asteroids clone. The graphics have to be seen to be believed and it plays as well — maybe even better — than it looks. Along with the stunning 3D sub-game breaking up the rock bustin' between levels, this is a feast you just have to treat yourself to.

Simon the Sorcerer

89%



Publisher:	AdventureSoft
Issue Reviewed:	February 1994
Memory:	1Mb
Price:	£34.99

Brits AdventureSoft take on the American might of LucasArts and Sierra with this humourous graphic adventure. Obviously intended to be a Monkey Island 2 beater, it comes close to succeeding. However the interface doesn't quite surpass Lucas Arts' and the puzzles are tough — but don't let that put you off.

Uridium 2

91%



Publisher:	Renegade
Issue Reviewed:	November 1993
Memory:	1Mb
Price:	£26.99

The C64 classic comes to the Amiga in style, souped-up beyond belief with 32-colour graphics, 50-frames-per-second action, multi-way scrolling, power-ups and all the other good things you've come to expect from a 90's shoot-'em-up. It's very tough, but for die-hard blasting fans it's a dream come true.

Soccer Kid

93%

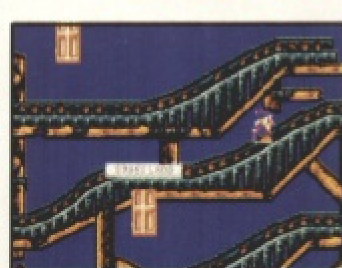


Publisher:	Krisalis
Issue Reviewed:	September 1993
Memory:	1Mb
Price:	£26.99

Well, well, well. Just four months after we screamed that Superfrog was the best Amiga platform game ever, along comes Soccer Kid and we have to change our tune. It's nothing short of brilliant — gorgeous to look at, sweet on the ears, and boasting some of the slickest gameplay we've seen in a long time. Buy it!

Wiz 'n' Liz

86%



Publisher:	Psygnosis
Issue Reviewed:	November 1993
Memory:	1Mb
Price:	£26.99

Originally a Mega Drive game, this cutesy race-'n'-collect-'em-up is perhaps a little too simplistic to be worth buying if you're going to be playing it alone — you're likely to get bored of it long before the end ever comes into sight — but it's great value if you've got a friend who can join in the fun.

Space Hulk

91%

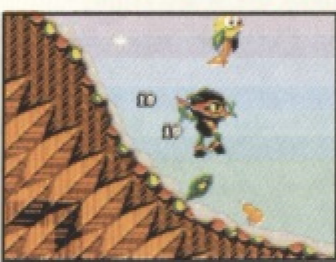


Publisher:	Electronic Arts
Issue Reviewed:	October 1993
Memory:	1Mb
Price:	£31.99

At last — a conversion of a boardgame that doesn't simply recreate the board in DPaint! Instead, Space Hulk takes all the best bits from the original game and bungs in a whole load of extra computer effects to create one of the most atmospheric strategic-blasters we've seen in ages. Completely ace.

Zool 2

90%



Publisher:	Gremlin
Issue Reviewed:	January 1994
Memory:	1Mb
Price:	£26.99

Yet another sequel wangles its way into these Recommended pages. Despite being more of the same, this is far superior to the original — Zool now has much more character, is much better animated and is a lot more enjoyable and less frustrating to control. You can even play as Zooz, Zool's girlfriend!

COMPETITION

Yes! It's the quiz of the month! If you fancy your chances of winning one of ten fab-tastic software prizes then you've come to the right place. Just answer the following questions...

(1) What's the square root of 25?
(2) What's 12 multiplied by 12?
(3) How many seconds are there in a leap year?

Answers on a postcard or back of a sealed envelope by August 28th to the following address: Recommended Compo 6, THE ONE, 30-32 Farringdon Lane, London EC1R 3AU. The first ten entries drawn from the hat after the closing date win!



How clever are you? quiz

You might not know it, but you're a pretty clever cookie. We reckon so, anyway — otherwise, why would you be reading such a full and fruitsome magazine? Er, don't answer that. Anyway, we don't like just giving you information willy-nilly, we want you to work for it. Read through the following questions about next month's issue, and carefully consider the list of answers for each one. Make a note of which one you feel most suitable, then work out your score from the table below. Hey — it's hardly a Cosmo, 'Find out if you are you any good at bonking'-type survey , but it might just while away a few minutes. Right, imagine you're in your local newsie's next month, and you're looking at the shelf which normally supports The One:

1 You spot that The One has a particularly sexy and mouth-watering array of demos this month. One of them — an exclusive — is by Sensible Software, which was recently covered in a multi-part WiP. But what is it called?
a *WizFoetus*
b *Sensible World of Soccer*
c *Cannon Fodder 2*

2 Gathering the last copy from the shelf, you prepare to peruse it when you notice a small, tear-stained child at your side. He looks with doleful eyes at his beloved magazine, and, conceding that you were there first, turns and walks slowly away, quietly sobbing. Do you...
a Call him back, wipe his eyes with your hankie, and offer him the mag?
b Offer him the mag, but hold it just out of his reach; while sniggering because you're big and he's not?
c Stab him in the back with a sharpened Opal Fruits iced-lolly stick?

3 On the Contents page, the review of a particularly long-awaited game from Bullfrog Productions catches your eye. Which is it, though?
a Theme Park
b Magic Carpet
c Populous 3

4 You decide that this mag is the one for you, so you head for the till. The shop assistant is a particularly scrummy auburn-haired babe whom you've fancied for some time. Do you...
a Hastily put it back on the shelf, for fear of looking a bit of a spaz?
b Call back the small child, and tell the little angel that he's "forgotten his magazine?"
c Turn up your collar, and stride purposefully toward her, confident that the streetwise image of The One is sufficient to sweep any sensible girl off her feet?

5 Feeling like a million dollars, (sort of rectangular, green and papery), you skip home through the park skimming the glorious pages of your new mag. You spot the review of an Electronic Arts game, which The One recently WiPped. Ah, but which?
a Road Rash 2
b FIFA Soccer
c Jungle Strike

6 Arriving home, you walk through the front door only to be faced by your mother, who sends you to tidy your room. You, however, want to read the brilliant features and reviews and stuff in The One, so what do you do?
a Stick the mag up your jumper, pretend you need the toilet, and spend the next hour locked in the lavvy under the pretence of possessing "Satan's bottom"
b Give in, leave the mag downstairs, and vault gaily upstairs armed with the Hoover
c Pretend you didn't hear, and go back outside mumbling something meaningless under your breath

7 In last month's 'Next Month', (ooer), we said we would review a certain Maxis game in the next issue. Instead it turns up next month. But what's it called?
a Sim Earth 2000
b Sim Harry 2000
c Sim City 2000

8 Now look here, we know that you haven't got a clue what's going to be in the next issue, and, frankly, neither have we. But cast your mind forward (if you will) to that great day in your newsagent's, and focus on the cover itself. What do you see?
a A really cack image of some rubbish game that no other magazine would touch with a bargepole.
b An utterly fantastic Exclusive! on a scale which you have never seen before in, on or around any Amiga games mag.
c THE ON AIGA

THE ANSWERS

	a	b	c
1	a 1	b 3	c 2
2	a 1	b 2	c 3
3	a 3	b 2	c 0
4	a 1	b 2	c 3
5	a 0	b 3	c 1
6	a 3	b 1	c 2
7	a 1	b 2	c 3
8	a 0	b 3	c 1

HOW DID YOU SCORE?

24-19
You're great! We like you. A lot, in fact, because you probably know our magazine better than we do. You obviously have confidence in our ability to produce a fine quality magazine, free from mistakes, with the best features, reviews and exclusives around; and so to tell you that you need to buy *The One* would just be a formality. You sad, deluded git.

18-11
Hmmm. Not quite the brilliant mind we expected, but quite a good score nonetheless. Perhaps you don't buy the magazine every month, or something? In which case, I would like to take this opportunity to remind you that *The One* is undoubtedly the most childish Amiga games mag ever, and you would be silly to do without it. Thankyou.

10-5
You total prat. I can't believe anybody really scored this low. What you need is a good dose of psychoanalysis from our resident shrink (It's my opinion that the patient is suffering a severe lack of wit, humour and good-natured thigh-slapping. I prescribe a course of *The One* magazine, starting next month — Doc).

Below 5
You obviously can't add up, you gimp. How did you manage less than five, when that's the lowest possible score? Go back and do it again, and then make sure you buy *The One*.



October issue out 28th September. It could make you better at maths.

Dear Mr Newsie
In order to forestall permanent hair-loss, please reserve me a copy of The One, every month.

Name ....
Address ....
....
....

UNIVERSE

Take Boris Verne, a uniquely ordinary guy...

One minute he's sitting quietly at his 35-bit Excellence Engine home computer. The next he's being transported to another dimension by his eccentric uncle's Virtual Dimension Inducer!

Imagine how he feels when he emerges from a rip in the space-time continuum into an unknown dimension...

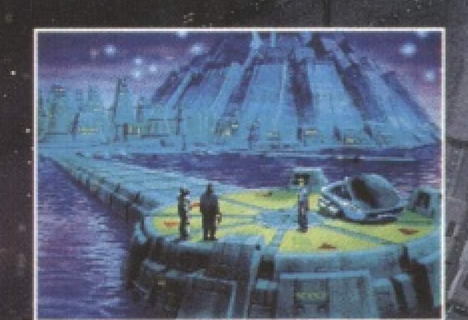
Encounter weird alien worlds and their even wierder alien inhabitants! Guide Boris on an action-packed chase across the gulfs of space to find a fabled lost star. Help him find the key to defeating the evil Golden King who rules his **UNIVERSE!**

Rotoscoped game character, with real-time scaling and over 500 frames of animation...

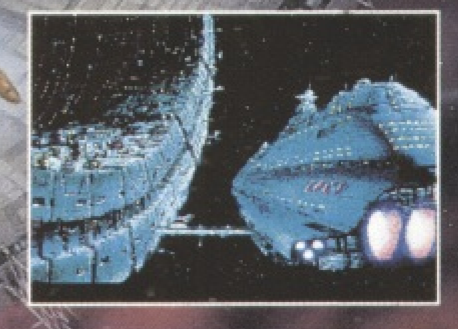
Lush, 256-colour hand-painted scenes teeming with background animations...

Feel the sense of total immersion in this parallel universe, enhanced by atmospheric, mood-responsive music...









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